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LITERATURE.

Letters from Dorothy Osborne to Sir William Temple, 1652-1654. Edited by Edward Abbott Parry. (Griffith, Farran, & Co.)

READERS of Macaulay's Essay on Temple will readily recall his ardently expressed admiration for the writer of these letters—admiration called forth by the specimens of her correspondence given in Mr. Courtenay's book. From these specimens Mr. Parry constructed his account of Dorothy's love-story in the *English Illustrated Magazine* for April, 1886. Another of her admirers who had had access to the original papers, and had taken copies, placed these at Mr. Parry's disposal; and, with the consent of the owner of the letters, they are now published in this handsome volume, with ample notes and elucidations, and photographic portraits of Dorothy and her husband.

It was in 1648 that they first met—she being twenty-one and he twenty—and that she made an indelible impression on his heart by her conduct in the adventure at the inn. Her brother had written on the window-pane something highly uncomplimentary to the dominant faction. The whole party were arrested and carried before the governor, when Dorothy procured their release by taking upon herself this "delinquency." It was the beginning of an arduous wooing of nearly seven years. Temple's father, Sir John, was a Parliamentarian, and Master of the Rolls in Ireland. Sir Peter Osborne, Dorothy's father, had held Guernsey for the king. After the crash of the monarchy Sir Peter was allowed to return to Chicksands, and to enjoy some portion of his former estate. His sons were eager to raise the fallen fortunes of their house; and the hand of Dorothy was sought by several wooers, who would have been far more eligible than Temple in the matter of money. The opposition of her brothers to Dorothy's wishes amounted at times to persecution. The eldest, John, was away in Gloucestershire; but Henry Osborne was at Chicksands, watching every opportunity to get his sister "well, that is, richly" married. Personally, he was deeply attached to her. "Seriously," she writes,

"I many times receive letters from him, that were they seen without an address to me or his name, nobody would believe they were from a brother; and I cannot but tell him sometimes, that, sure he mistakes and sends me letters that were meant to his mistress, till he swears to me that he has none. . . . He many times wishes me a husband that loved me as well as he does (though he seems to doubt the possibility on't), but never desires that I should love that husband with any passion, and plainly tells me so. He says it would not be so well for him, nor perhaps for me, if I should; for he is of

opinion that all passions have more of trouble than of satisfaction in them, and therefore they are happiest that have least of them."

Dorothy did full justice to her brother's affection, though its chief evidence and employment was the endeavour to make her life wretched by pressing upon her notice a succession of suitors, all equally unacceptable, if not equally odious, and urging her to make her choice.

Dorothy says of herself that she is not melancholy, though she is thought so "by those who think nobody in good humour unless they laugh perpetually." She is not the least morose, thinking good-nature

"so absolutely necessary that where it is wanting nothing can recompense the miss on't. The most contemptible person in the world, if he has that, cannot be justly hated, and the most considerable without it cannot deserve to be loved."

So her buoyant spirit's and equable temper carry her triumphantly through her ordeal—with one exception, to be noticed presently. She makes rare sport with her wooers in her epistles to Temple. In the very first here given she reckons up her "escapes." *Imprimis*, there was a gentleman so weary of his liberty that he would part with it on any terms; and Dorothy, as her last refuge, got her brother to go down with him and see his house, which (as she had doubtless heard) was woefully out of repair. "This (though it were not much) I was willing to take hold of, and made it considerable enough to break the engagement." Since then, she learns, he has killed his man in a duel "and is fled upon't." She is glad to have escaped him, and sorry for his misfortune, but soon after is consoled by learning that her "fighting servant is married."

Her mother's death gave Dorothy a respite, till a gentleman liked her well enough to be very angry that her father would not give £1000 more with her; "and I liked him so ill, that I vowed if I had had £1000 less, I should have thought it too much for him." Then her cousin, Sir Thomas Osborne (afterwards Earl of Danby and Duke of Leeds) cast upon her eyes of favour, and made her his formal addresses, which ended in some comical fashion, reserved for Temple's ear. Sir Thomas shortly afterwards married; and when he met Henry Osborne in town, we are told, "they have the most ado to pull off their hats to one another that can be, and never speak." Next, some "modest melancholy reserved man" began treating with her brother on the inevitable subject; and it is going on "fair and softly," while she writes. The gentleman's head is "so taken up with little philosophic studies, that I admire how I found a room there . . . 'tis very possible the next new experiment will crowd me out again."

Dorothy is not above teasing her "servant" sometimes, and it is fair to remember when reading the next extract that matters had not yet come to a definite engagement with Temple. It is her humour to represent herself as entirely fancy free:

"After this, some friends that had observed a gravity in my face that might become an elderly man's wife (as they term it) and a mother-in-law [stepmother] proposed a widower to me that had four daughters, all old enough

to be my sisters; but he had a great estate, was as fine a gentleman as ever England bred, and the very pattern of wisdom. I, that knew how much I wanted it, thought this the safest place for me to engage in, and was mightily pleased to think that I had met with one at last that had wit enough for himself and me too. But, shall I tell you what I thought when I knew him (you will say nothing on't): 'twas the vainest, impertinent, self-conceited, learned coxcomb that ever yet I saw."

This solemn foggy was Sir Justinian Isham of Lamport, Northampton, and on him ("the Emperor," as she dubs him) Dorothy bestows some of the archest hits of her mischievous pen. He enlivens the correspondence wonderfully. Sometimes Dorothy jestingly thinks she will have him, and then marry Temple to one of her daughters. For their sakes she regrets her refusal:

"O my conscience! we should have all joined against him as the common enemy, for those poor young wenches are as weary of his government as I could have been. He keeps them so much prisoners to a vile house he has in Northamptonshire that, if but once I had let them loose, they and his learning would have been sufficient to have made him mad without my help."

She never had but one letter from him, but that "was worth twenty of anybody else's to make sport with." He wrote a Latin letter about her, which she wishes she had to show Temple, "'twould serve you to laugh at this seven years."

"The worst of my faults was a height (he would not call it pride) that was, as he had heard, the humour of my family; and the best of my commendations was, that I was capable of being company and conversation for him."

She relates how he had bragged as if he might have married Lady Sunderland (Waller's Sacharissa, and Algernon Sidney's sister), and that Lady Sunderland was jealous of his attentions to herself, "which certainly was a lie, as well as the other." When her brother tells her that with all his wisdom, Sir Justinian could be made an ass of, and governed completely by any woman that had wit and discretion, her comment is, "I could not have flattered him into a belief that I admired him, to gain more than he and all his generation are worth."

Dorothy disposes of her "parcel of wooers" as gaily as Portia. They are heart whole, with more courage than to die upon a denial. "No (thanks be to God) none of my servants are given to that; I hear of many every day that do marry, but of none that do worse." Then she pretends to bewail herself:

"Never anybody had such luck with servants; what with marrying and what with dying, they all leave me. Just now I have news brought me of the death of a rich old knight that has promised me this seven years to marry me whensoever his wife died, and now he's dead before her, and has left her such a widow, it makes me mad to think on't—£1200 a year jointure and £20,000 in money, and all this I might have had if Mr. Death had been pleased to have taken her instead of him. Well, who can help these things?"

Of Dorothy's life at Chicksands she can give an exact account, "not only for the present, but for seven years to come, if I stay here so long." After rising reasonably early she saunters about in house or garden till ten,

then dresses and goes into her father's chamber,

"from whence to dinner, where my cousin Molle [a fussy valetudinarian bachelor] and I sit in great state, in a room and at a table that would hold a great many more. After dinner we sit and talk till Mr. B. [a suitor] comes in question, and then I am gone. The heat of the day is spent in reading or working, and about six or seven o'clock I walk out into a common that lies hard by the house, where a great many young wenches keep sheep and cows, and sit in the shade singing of ballads. I go to them and compare their voices and beauties to some ancient shepherdesses that I have read of, and find a vast difference there; but, trust me, I think these as innocent as those could be. I talk to them, and find they want nothing to make them the happiest people in the world but the knowledge that they are so. Most commonly, when we are in the midst of our discourse, one looks about her, and spies her cows going into the corn, and then away they all run as if they had wings at their heels. I, that am not so nimble, stay behind; and when I see them driving home their cattle, I think 'tis time for me to return too. When I have supped I go into the garden, and so to the side of a small river that runs by it, when I sit down and wish you were with me (you had best say this is not kind neither). In earnest, 'tis a pleasant place, and would be much more so to me if I had your company. I sit there sometimes till I am lost with thinking; and were it not for some cruel thoughts of the crossness of our fortunes that will not let me sleep there, I should forget that there were such a thing to be done as going to bed."

As to her reading, it is mainly in the French romances then in vogue. For the translations of them she has no patience. They are still so French in words and phrases that no one ignorant of that language could make anything of them. She is for a plain style, prefers "writing" to "putting pen to paper," and dislikes her brother-in-law Peyton's letters—"excellent for what I know, and the more likely because I do not understand them"—as much as the affectation of an acquaintance, who would never say "the weather grew cold," but that "wiuter began to salute us." She sees the poems of Lady Newcastle, and is "satisfied that there are many soberer people in Bedlam." In one particular Macaulay is hard on Dorothy. He speaks of her style as sometimes namby-pamby. Passing over the anachronism, we note the injustice. She writes always with self-respect, though very frankly; and if often tender, is never weak. And, if her good taste is ever at fault, it is in imitating the turns of her favourite romances. But this happens very seldom. The endings of her letters warm, significantly and gradually, from "your humble servant" to "your faithful" and "your affectionate friend and servant," to "yours" (or "your" sometimes with no signature at all), till at last—after fifteen years of wedded life—she is her "best dear's most affectionate D. T." If she were really the correspondent of Queen Mary, it was an unequal match between the two good women—one of whom wrote in her Bible that it was given "the king and I on our coronation day."

Dorothy has a friend whom she greatly admires, and whose acquaintance she is eager that Temple should make—Lady Diana Rich, daughter of the Earl of Holland—"who

makes so many sore eyes with looking on her," though "her beauty is the least of her excellencies." The poor lady came to have sore eyes (literally) herself, and thereby, it seems, lost a lover. It mattered little. Aubrey tells the story of her strange meeting with herself, as in a looking-glass, in the grounds of Holland House, and of her death soon after.

Into the Promised Land of marriage Dorothy is continually gazing, as from some Pisgah—some "specular mount"—and taking note of the ways of married folk, "for example of life and instruction of manners." She doubts that marriage alters some people strangely, from the instance of one she had known,

"so handsome, so capable of being made a pretty gentleman, transformed into the direct shape of a great boy newly come from school. To see him wholly taken up with running errands for his wife and teaching her little dog tricks! And this was the best of him, for when he was at leisure to talk, he would suffer no one else to do it."

Not that she is inclined to blame the men wholly. She rather leans to the opinion "that there is no such cross as a wife," and that "much of the blame lies in us." For let the husband be what he will,

"his anger alone when it meets with nothing to resist it cannot be loud enough to disturb the neighbours. And such a wife may be said to do as a kinswoman of ours that had a husband that was not always himself; and when he was otherwise his humour was to rise in the night, and with two bedstaves labour on the table an hour together. She took care every night to lay a great cushion upon the table for him to strike on, that nobody might hear him and so discover his madness. But 'tis a sad thing when all one's happiness is only that the world does not know you are miserable."

She thinks it might be well that all such as intend to marry should live together in the same house for some years of probation, and if they never disagreed should then be permitted to marry. But she is struck by the reflection—"How few would do it then! If people proceeded with this caution, the world would end sooner than is expected." The calmness with which these matters are discussed almost disconcerts us till we remember that the writer is a young woman of sense, intent on making a really prudent choice, and "wanting courage to marry where she does not like," being a firm disbeliever in the theory that love will follow marriage. And she does not trust passion blindly, either. "Where there is no reason to uphold a passion, it will sink of itself; but where there is, it may last eternally."

With public matters, unless they bear on the fortunes of those she loves, Dorothy meddles not at all. When the Long Parliament is dissolved, she is only anxious to know whether Temple is at all concerned in it. "For if you are not I am not, only if I had been so wise as to have taken hold of the offer of Henry Cromwell, I might have been in a fair way of preferment, for sure, they will be greater now than ever." She enquires whether Algernon Sidney was really turned out, and wonders whether Mr. Pym might not have thought this as great a breach of privilege as demanding the five members.

"But I shall be talking treason by and by if I do not look to myself."

When Temple is in London, she gives him "little idle commissions"—a quart of orange-flower water from the great shop, the Flower Pot, over the Exchange; or the setting of her seals by a Frenchman, near Salisbury House. Of her own diversions in town, besides her being every night in the Park and at New Spring Gardens, we read little. She heard Stephen Marshall preach and was disappointed:

"I listened to him as if he had been St. Paul, and what do you think he told us? Why, that if there were no kings, no queens, no lords, no ladies, no gentlemen nor gentlewomen in the world, 'twould be no loss to God Almighty at all. This we had over some forty times, which made me remember it whether I would or not."

At a later time, she helped a cousin of hers successfully in fooling the impostor Lilly, "making him contradict himself the strongest that ever you saw." But town life was not attractive to Dorothy, who had other reasons than her father's ill-health for liking to be at Chicksands. Her brother is, for a while, prevailed upon not to bring any of the suitors thither, "from the tittle-tattle that it breeds among neighbours that have nothing to do but to enquire who marries and who makes love."

But the current of life is not wholly unruffled. There are agues and spleens and (too often) teasing coxcombs—Mr. Bennett, Mr. Talbot, Mr. Fish, and Mr. Freeman—and greater troubles are ahead. Sir Peter is manifestly going. Dorothy's marriage therefore becomes a more urgent matter with her brother, who wants to have a footing in his sister's future home. The engagement with Temple is suspected. Dorothy takes a pleasure in the recreation of confounding her brother, "and destroying all that his busy head has been working on since the last conference." All her refusals are "brought upon the stage, like Richard III.'s ghosts." From being the kindest brother and sister, they grow deadly polite, "the most complimentary couple in England." At last came the dispute referred to by Macaulay, wherein, says Dorothy, "we talked ourselves weary; he renounced me, and I defied him." It was a pity that Macaulay did not recall the reconciliation of next evening, wherein the disputants, entering on the subject of religion, talked so long of it, and so devoutly, that it laid all our anger:

"We grew to a calm and peace with all the world. Two hermits conversing in a cell they equally inhabit, ne'er expressed more humble charitable kindness one towards another than we. He asked my pardon, and I his; and he has promised me never to speak of it to me while he lives, but to leave the event to God Almighty."

This was no lasting relief. At Christmastide, 1653, matters grew so melancholy at Chicksands—her father dying, her favourite niece and companion gone, her lover irritated and jealous—that Dorothy for once lost heart, and longed for "a quiet and early grave." She begged Temple to give up an engagement that promised no happiness to either; and her earnestness prevailed with him, not indeed to grant her request, but to be more reasonable in future, and to help her in her troubles in-

stead of adding to them. It was time. Sir Peter died in the spring of 1654. His harsh heir came to Chicksands, and Dorothy went to London, where her aunt and her brother-in-law took charge of her by turns. Temple, her "dearest" now, was in Dublin with his father, awaiting some appointment which might enable him to marry. For Dorothy was no sentimentalist, though entirely disinterested.

"Had you £20,000 a year," she tells Temple, "I could love you no more than I do . . . but certainly I know what an estate is. But yet, I would not be thought so inconsiderate a person as not to remember that it is expected from all people that have sense that they should act with reason. . . . If any accident out of my power should bring me to necessity, though never so great, I should not doubt with God's assistance but to bear it as well as anybody . . . but if by my own folly I had put it upon myself, the case would be extremely altered."

The good Sir Thomas Peyton exerted himself here as he did in any case wherein his help was needed. At Knowlton, it seems, matters were finally arranged between the Temples and the Osbornes. As in greater diplomacies, there were punctilios, difficulties. Sir John Temple objected to Osborne's bearing a part in the negotiation, on account of the unhandy reflections cast upon his son. This was of course absurd, as Peyton could settle nothing without Osborne's consent. Dorothy, upon this, for the only time in the correspondence loses her temper, but checks herself in time. "Tis best for me to end here lest my anger should make me lose that respect I would always have for your father."

When all is settled, worry and suspense have done their work on Dorothy, and she has an attack of small-pox. But though her beauty is gone, at least for the time, her goodness guards her interest in Temple's heart. Their married life had more than an ordinary portion of sorrow. Of their nine children, but two survived their infancy. The daughter Diana died in 1684. Of her the only memorials are a charming child's letter to her father, and her name upon a tablet. The son, John Temple, a week after accepting office under William III., drowned himself in a fit of despondency. His mother bore the blow bravely. In her last extant letter, she prays that this correction may suffice to teach her her duty.

Dorothy Osborne, as Temple styles her on her gravestone, lies with her children, her husband, and his favourite sister in Westminster Abbey, in the north aisle of the nave, midway between the western door leading into the cloisters and the organ. Daily over her grave roll waves of music, which in their solemn or their jubilant strains, their notes of wailing or of rapture, are but types of the deeper, subtler, abiding harmonies of a pure and noble life.

R. C. BROWNE.

Northern Afghanistan; or, Letters from the Afghan Boundary Commission. By Major C. E. Yate. (Blackwood.)

WHEN the officers of the Afghan Boundary Commission were in Cabul the Ameer showed them two pictures that adorned his new palace—one representing the English House of Lords, the other the House of Commons.

By way of improving the occasion, the Ameer observed that his visitors, having now marked out the frontier, ought to proceed to England and enlighten Parliament on the state and condition of Afghanistan. Following, so far as he could, the Ameer's advice, Major Yate has here reprinted the letters he wrote to the *Pioneer* and other newspapers during the Commission's wanderings. Except for the Blue-books, these letters form the only available record of the Commission's labours after the Panjdeh episode down to the time of its return to India; and they are published in book form, with two useful maps, at a somewhat critical juncture.

Both England and Russia are just now intently watching the progress of the struggle between the Ameer Abdul Rahman and his cousin, the Sirdar Mahomed Ishak Khan; and Major Yate is the only European writer who has described, from personal knowledge and for the benefit of the public, the scene of action and the chief characters. Of Ishak himself, however, he has not much to say, except that the Sirdar "was most affable, and was handsomely dressed in a drab-coloured, gold-embroidered coat, with a large fur cap of sable, ornamented with a decoration in diamonds." The Sirdar's son, Ishmail Khan, reminded our traveller more of a Hindu Raja than did anybody he had met elsewhere in Afghanistan. Ishmail came to see Sir West Ridgeway resplendent in an embroidered coat, gold laced trousers, and patent leather boots; an attendant carried a huge red and gold umbrella; while his two horses, with gold bridles and rich trappings, were led by grooms in front. Details of this kind hardly give us a very clear insight into the character or ability of the two Sirdars; and I may, perhaps, be allowed to point out that on these points the *Times* would seem to be labouring under a delusion. "It is interesting to note," the *Times* said the other day, "that the British officers attached to the Boundary Commission were very favourably impressed with Ishak Khan." This, however, can only refer to first impressions. Later reports told a very different story. Ishak is a bigoted fanatic, more of a priest than a soldier; and the notion that he is friendly to the English is quite a mistake. But the chances of the struggle between him and his cousin can hardly be discussed here, and even to speculate on the future of Afghan Turkestan would be out of place. Major Yate, by-the-by, mentions a tradition current among the inhabitants of Haibak, to the effect that British and Russian armies are destined to fight some day at Dasht-i-Arzanak and Dasht-i-Bakwa. The former is a plain a few miles west of Balkh, the latter lies between Farrah and Kandahar.

To the student, Major Yate's book will be chiefly valuable for the facts it embodies concerning the geography and ethnology of Bactria. Some curious ideas about the races of Central Asia were imparted to Major Yate by an old Jamshedi.

"Moghul, Kipchak, and Turk," said the Jamshedi, "were three brothers, all the sons of one father, Moghul; and from them are descended the three races of Moghuls, Kipchaks, and Kazaks. The Russians are of the same stock, but they separated from it much further back. The Hazaras and Russians are brothers, both

offshoots from the same Moghul family; but they have no affinity with the Usbeks and Turcomans who are of an entirely different origin."

The recognition of the Russians as a race of Moghul origin is not uncommon in Asia. The Chinese call the Russians long-nosed Tartars. The genealogies quoted by Fazlulla Raschid make Turk, Kazar, and Russ all three sons of Japhet. The only Kipchaks Major Yate met with belonged to a colony settled in the Kaiser valley. Their chiefs claim descent from Ghengis Khan. Burnes and Khanikoff make the Kipchaks a section or tribe of the Usbeks. It is curious how the Kipchaks, who gave their name to the Khanate of Kipchak, and to the Kipchak Steppe, and who are now found chiefly in Kokand and Mavr-un-nehr, have been scattered. One party of them founded a dynasty in Egypt. Dwelling among the hills above the Kipchak settlements are a stray tribe, called by Major Yate Karaie. No one can say, he tells us, who they are. But Khanikoff gives both Kireit and Kari as tribes of the Usbeks; and one is almost tempted to suggest an identification with the Karait, the subjects of Prester John, who, according to Mr. Howorth, were descended from the Uighurs. The Girai, again, were a clan of the Middle Horde of Kirghiz Kazaks. It is a mere waste of time, however, to hazard conjectures from facts hurriedly collected and put together for newspaper readers; and it may be hoped that the mass of crude information acquired by the Boundary Commission will in due course be digested and properly edited by some competent authority. In any other civilised country the work would have been begun long ago. It may, perhaps, be suspected that Major Yate's studies have scarcely lain in the direction of ethnology.

Our officers of the Boundary Commission met and heard of other travellers in Afghanistan who, possibly, could have recounted stranger adventures than befel Major Yate. One was a Bengali Babu, mad from smoking *charas*. He turned up at Khamiab on the Oxus. This man had been in England, and at one time worked as purser's clerk on board a P. and O. steamer. A couple of Sikh priests were also at Khamiab, having arrived there from Bokhara. Turkestan is not always a safe country for Sikhs, though it is by no means improbable that the Afghans would rather see Sikhs in our service, on escort duty, than Mohammedans. If the Indian Government is really sending a mission to Cabul this point is worthy of notice. Another interesting wayfarer Major Yate met was a Ghazi from Zamindawar—a man who had fought against us at Maiwand. Hearing, in the summer of 1885, that the Russians were going to attack Herat, he and others had hurried northward to join in the holy war against the Russ folk. Without kith or kin, his only desire was to die fighting against the infidel.

STEPHEN WHEELER.

"Statesmen Series."—*The Life of Prince Metternich.* By Col. G. B. Malesson. (W. H. Allen.)

THIS little book shows that the accomplished author can be a valuable guide in the domain

of politics, as in the field of battle. It is a sketch of the life and career of Metternich; and, though not without defects we shall notice, it gives the reader an excellent account of the great part played on the stage of history by the celebrated minister of the House of Hapsburg, who, we fully agree with Col. Malleon, was, in diplomacy, the chief of Napoleon's enemies, and, in power, his true successor, in Europe. Some features of the portrait are, indeed, in our opinion, too strongly marked, and are placed in rather too clear relief—the narrative carries out a theory somewhat too logical to be quite exact; and, in a few particulars, we dissent from it. But Col. Malleon's estimate of the character and achievements of Metternich is, in the main, correct; his point of view is essentially just; and the conclusions he forms as to the true position of his eminent subject among the men of the time are, on the whole, well founded and accurate. In some points, especially as regards the famous negotiations of 1813, the book adds to our previous knowledge; and we can forgive a soldier—he has, indeed, our sympathy—if, in his admiration of Napoleon's genius for war, Col. Malleon is rather apt to forget the weak and evil side of that wonderful character.

The purport of this sketch is thus clearly set forth, and the theme is worked out in logical sequence—though too strictly to cover the whole of the case:

"It is the object of this little book to show how a young German diplomatist became so great a force in Europe as, on more than one occasion, to hold in his hands the fate of the most famous man the world has ever seen; on one, especially critical, to bind together the combination which ensured his overthrow; finally to rise on his ruins; to occupy, virtually, his seat; to hold it for thirty-three years; and then to descend from it at the indignant call of the people he had betrayed. And—a contrast to his predecessor—to be forgotten ever after. The name of Napoleon still lives—supreme as a warrior, great as a statesman, great in the enthusiasm it may even yet evoke. The name of Metternich arouses no recollection but that of the aphorism which, in the plenitude of his power, he is said to have borrowed from Louis XV.—'Après moi le déluge.'"

Col. Malleon rightly dwells on the youth of Metternich, for in his case, as in that of most men, it largely affected his future career. An Austrian noble, and on intimate terms with the *émigrés* in the camp of Condé, he naturally grew up with an intense dislike of the French Revolution and all its works; and this feeling was quickened by the immense reverses of the House of Hapsburg in the revolutionary war. We doubt, however, if he is sincere when he tells us that he was through life the enemy of Napoleon, the great revolutionary chief. His memoirs are not to be trusted here; and certainly, on more than one occasion, he considered Napoleon as a fellow labourer in the sacred cause of continental despotism. Col. Malleon in this respect is somewhat in error; but unquestionably, from 1805 to 1814, the genius and craft of this most remarkable man were mainly devoted to the arduous task of resisting Napoleon and his rule of the sword in the interest of the old order of Europe. The diplomatic history of the time, in fact, resolves itself largely into a contest, for years concealed and scarcely ever avowed, between

these master spirits of the time; and Metternich towers above his fellows, the Rumors, the Stadions, Hardenberg, Castlereagh, as the most dangerous adversary of the great emperor. Col. Malleon has admirably illustrated this; and the reason is to be found in the peculiar gifts with which nature had endowed Metternich. Bold and unscrupulous in the highest degree, without shining parts, but with a keen judgment, above all patient, and able to wait, he was exactly the man, in the state of affairs which grew out of the Napoleonic conquests, to defend the cause of the defeated monarchies and aristocracies of the subject continent, to seize the occasion to form leagues and combinations against the great usurper, and especially to turn to the best account advantages caused by the overconfidence and extravagant projects of the crowned soldier, who seemed the arbiter of three-fourths of Christendom, and whose soaring ambition knew no limits.

The antagonism of Metternich to Napoleon may be traced back to the rout of Austerlitz, and its result—the humiliating peace of Presburg. The young statesman—then in his thirty-third year—was made ambassador to the court of Napoleon; and his mission, he tells us, was to seek the means of raising Austria again from her fallen position. He addressed himself carefully to study the character of the extraordinary man who ruled half Europe; and while, with the tact of a courtier of the old *régime*, he ingratiated himself with the Tuileries circle, he became the leading spirit of the high-placed intriguers who conspired against the emperor in every court in Germany. He was not dismayed by Jena and Tilsit. The insatiable ambition and the policy of force of Napoleon seemed even then to him to offer opportunities that might be turned to account, and he seized the occasion of the invasion of Spain to induce his master to renew the war. He leads us, Col. Malleon points out, to suppose that in this game of statecraft Napoleon was easily duped by him; but the emperor saw through the designs of Austria, if not, perhaps, of her astute envoy, and he thought that his sword would solve all difficulties. Eckmühl and Wagram seemed to justify this belief, though these triumphs were of an ominous kind; and Metternich was for the continuation of the war, and only yielded to the positive command of his master to negotiate peace. He had become the chancellor of the Austrian empire, and he readily assented to that "Austrian match" which contributed to Napoleon's fall, his object being to save the resources of the House of Hapsburg for another trial of strength. He was again in Paris in 1810-11, ostensibly as a mentor of the new empress. He resumed his attentive study of events, and especially of Napoleon's conduct; and once more he became the centre of the European plot which, at all times, was gathering against the imperial conqueror. A short experience made him convinced that the marriage had made no change in Napoleon; and he secretly rejoiced when he made the discovery that the invasion of Russia was being planned, for he saw that it would afford a new chance to Europe. Like every other continental statesman, he yielded, however, to the necessities of the time. He readily assented to the despatch of an Austrian con-

tingent to the grand army; and he figured in that concourse of vassal princes and statesmen who, with hate in their hearts, bowed the knee to Napoleon at Dresden as he set off for the Niemen. He tells us—perhaps to show his own sagacity, perhaps to note a defect in the emperor's character—that Napoleon assured him, when about to depart, that he would wage a slow and methodical war, but that his impatience hurried him to his fate at Moscow.

Col. Malleon's account of this first part of the career of Metternich is extremely good; but he relies, perhaps, too much on the minister's own memoirs, which exaggerate his prescience, and the strength of his purpose. The great catastrophe of 1812 gave Metternich his opportunity at last; and he played a memorable part with consummate skill. This is the most valuable part of Col. Malleon's book. He has thrown fresh light on the long game of diplomacy in which the Austrian statesman was the most prominent and successful actor; and, though we do not agree with all his views, these are usually correct and always worth noting. True to his own instincts and to those of the Hapsburgs, Metternich would have nothing to do with the rising of Germany, and with what he deemed the rash folly of Prussia; and he manoeuvred to compass the fall of Napoleon, by policy and diplomacy mainly, and exclusively in his master's interests. It is well known how he changed the position of Austria from that of a submissive satellite to that of an armed mediator which would decide events. But Col. Malleon, we think, is not correct in saying that this was chiefly due to Napoleon's belief that the Emperor Francis would always support his son-in-law. Other reasons, beyond dispute, concurred. Napoleon thought he could bribe Austria, or terrify her into an alliance with him; and in the last event he relied, as usual, on the talisman of his invincible sword—a confidence which was all but justified by the victories of Lützen, Bautzen, and Dresden. Undoubtedly, however, Metternich triumphed in the negotiations of 1813. With infinitely more genius, and with not inferior craft, Napoleon had not the patience and tact of his enemy; and he admitted at St. Helena that he had made an immense mistake in insulting Metternich, and allowing him to perceive that his real purpose was to gain time and to continue a war that would be a death struggle. This exhibition of mere brutal force perhaps decided the resolve of Austria; but certainly Vittoria and Wellington's triumphs in Spain had a great deal to do with it, and Col. Malleon should have stated the fact. We do not agree with Col. Malleon that the policy of Metternich, after Leipzig, was to overthrow Napoleon and to change his dynasty. This was undoubtedly the case in 1815; but up to the fall of Paris in 1814 the Austrian minister would have preferred a peace which would have left the emperor master of France, with the frontier gained by the treaty of Basle. In truth, Metternich had already begun to distrust and fear the movement in Germany. He dreaded Russia and disliked Prussia; and he believed that Napoleon, deprived of extravagant power, would be a better ally of the House of Hapsburg, and a better supporter of the cause of

despotism—which, from early youth, was dear to his heart—than any other possible ruler of France. This seems to us proved by a great mass of evidence, notably by the *Memoirs of M. de Vitrolles*, which Col. Malleon has, perhaps, not read.

We can only refer to the book itself for an account of the last part of the career of Metternich—that which followed the peace of 1815. He had contrived the fall of the mighty conqueror; he became, virtually, lord of the continent; he held the Czar and Prussia in the hollow of his hand; he was supreme in the councils of the House of Hapsburg. This long reign continued for more than thirty years. What use did this man, who had had terrible proof of what had followed a rule of the sword, make of his domination over kings and nations? The lion was simply succeeded by the fox; a Jesuit, as Col. Malleon puts it, stood in the place of the discrowned Attila; and the continent bowed under an evil despotism masked under the specious name of authority, but more odious and deadening than that of Napoleon. The genius of Metternich was for years directed to crush every national and liberal movement. He strove to divide and emasculate Germany; he endeavoured to perpetuate the rule of the Turk over eastern Christendom and the Greek race; he placed Italy in the chains of petty tyrants; he so centralised power in Austria that Hungary was deprived of her ancient liberties. He set himself, in a word, against the tendencies and free impulses of the nineteenth century; and he steadily disregarded the signs of the time seen in the risings in Spain, in Greece, and in Italy. This is decisive against his claim to rank among statesmen of the first order—with Bismarck, Cavour, or even Canning; and, but for the exhausted state of the continent, his tyranny could not have lasted so long. His policy, in short, was mere barren statecraft, supported in the last resort by the bayonet; and when the hour of deliverance came, he fell, made no sign, and disappeared from a world in which he had left no permanent traces.

This, we entirely agree with Col. Malleon, marks off Metternich by a broad line of separation from the adversary of his prime. He was a diplomatist of the first rank, but not a ruler to direct states. Napoleon, Caesar as he was, accomplished much of the best work of Caesar in the modern world. His code will outlive Marengo and Jena; and his name is still a spell even among the nations he trod under his feet in his career of conquest.

WILLIAM O'CONNOR MORRIS.

The Present Condition of Economic Science. By Edward Clark Lunt. (Putnam's.)

THAT the present state of economic science presents some unfavourable symptoms is not concealed by Mr. Lunt. He quotes the opinion of Laveleye that "political economy, the old orthodox political economy . . . is dead," Daniel Webster's statement that "there is no such science," and similar authoritative dicta. But Mr. Lunt is not discouraged by these appearances. For the disrepute in which political economy is held can be accounted for by various reasons. There are, first, the disputes between its professors. Mr. Lunt gives some diverting

instances of controversial amenities. Phrases such as "pestilent heresy," "most ludicrous misconception," "bestial idiotism," are freely bandied about. Horace Greeley, we are told, used to call his economic adversaries "bleary-eyed pedants." Carey used to clinch his arguments with expletives which are out of fashion in polite society. In fact, he "swore like a bargeman whenever Mill's name was mentioned." However, according to our author, there is more dispute than real disagreement between economists. He cries, "Peace, peace," where others see only a truceless war: for instance, with respect to the doctrine of the wage-fund. A great many differences relate to the applications of the science rather than to its theories. In fine, it is to be admitted that sometimes one of the disputants is in the wrong.

A hearing having thus been obtained for the English or orthodox method, Mr. Lunt proceeds to combat the demand for a radical change which has recently been made by the school known as "German," "realistic," "inductive," or "historical."

On the negative side the first criticism made by the new school is that the English method is exclusively deductive. But this is a mistake. The English method is not a "no-case" method, as Cliffe Leslie represents, though it does not pretend to be an "all-case" method. "It would be aptly described (if we may torture the mother-tongue a little more) as the 'enough-case' method." Again, our economists are accused of a tendency to state their conclusions in too absolute a form; whereas each nation, as well as each epoch, has its own political economy quite distinct from that of every other nation and every other age.

"This is what the critics say; and strangely enough this is what the criticised say also, only the latter do not say it so loudly, and do not think the statement of such importance that they must needs have it for preface and text and appendix."

Again, it is said that English political economy lays too much stress on competition. But, replies the advocate, if combination becomes an important factor, our method will adapt itself to the changed conditions. It appears to us that at this point Mr. Lunt has not fully apprehended the dictum which he quotes from Mill, that "only through the principle of competition has political economy any pretension to the character of a science." There really is a determinateness, a quasi-mathematical character, about the working of competition which is likely to be wanting under a régime of combination. Another objection to the English school is its supposed attachment to the doctrine of *laissez-faire*. Mr. Lunt emphatically protests that this doctrine forms no essential part of English economics.

Turning to the positive side of the new school we find that its leading feature is insistence upon the use of history. But the English method is itself historical, as the practice of Smith, Malthus, and others shows. It is not, however, exclusively historical. But neither is the so-called "inductive" school.

"However much historical writers have derided *a priori* reasoning, and have deprecated the use of 'premature assumptions,' the same

writers have constantly used this identical reasoning, and have not scrupled to avail themselves, wherever possible, of these same assumptions with a serene disregard for their immaturity."

Thus one of the "historical" writers says "There is absolutely nothing in the new method to prevent our accepting and using any facts of the human mind." . . . "And, to be sure," remarks our author hereupon, "there is nothing to prevent this—except the use of the word 'new.'" A more legitimate title to novelty is obtained by merging economics in the general science of sociology. Mr. Lunt protests against this identification in much the same spirit as Prof. Sidgwick and Prof. Marshall, in their respective discourses on the method and present state of economic science. It is no small praise to our author that, treating a subject exhausted by so many distinguished writers, he is yet fresh and racy.

To sum up the case for the plaintiff, the new school lacks one great essential—a *raison d'être*. "One cannot help thinking that the new economists resemble the French people, who, according to a nice observer, do not know what they want and are never satisfied until they get it." Their statements are, for the most part, mere glittering generalities. "What economic reform have they effected? What important principle underlying the phenomena of wealth have they discovered?" Whereas English political economy has made itself felt upon the balance of trade theory, upon the navigation laws, colonial policy; free trade, the poor-law system, and a multitude of practical reforms are among its achievements. The whole quarrel is, indeed, a "windmill fight." Sensible people have long since gone about their business, careless whether their methods were called orthodox or historical. "The time seems now to have arrived when discussion is uncalled for, and when the question may safely be left to settle itself."

We should be more content to let our author have the last word in this controversy if his tone had been a little more conciliatory to his opponents. It must be remembered, however, that his pointed epigrams are directed, not against moderate men like Wagner, but against the extreme wing of the historical party, the hangers-on of economic science, who have caught up the phrases of some really great leader and turned them into a party cry. Understood thus, Mr. Lunt's sarcasms may appear not immoderate. At any rate, a little exaggeration for the sake of effect may be pardoned to the author of this brilliant essay, perhaps the most entertaining piece of economic literature after Scott's "Letters by Malachi Malagrowther."

F. Y. EDGEWORTH.

NEW NOVELS.

The Youngest Miss Green. By F. W. Robinson. In 3 vols. (Hurst & Blackett.)

Elfrieda. By Prof. Hausrath. In 2 vols. (Sonnenschein.)

A Poor Player. By West Digges. In 2 vols. (Remington.)

Gehenna. By the Hon. Lewis Wingfield. (Spencer Blackett.)

Len Gansett. By Opie P. Read. (Boston: Ticknor; London: Trübner.)

Baboe Dalima. By T. H. Perelaer. (Vizetelly.)

A Tragie Mystery. By Julian Hawthorne. (Cassells.)

The Mystery of Askdale. By Edith Heraud. (Digby & Long.)

BUT for the great pains which Mr. Robinson has too obviously taken, in *The Youngest Miss Green*, to gratify the popular demand for melodramatic incident in fiction, I should have said that this is the ablest novel he has produced for nearly ten years. As things are, the plot of this story is admirably constructed, and its secret is so carefully concealed that the reader most familiar with the surprises of the novelist will be quite taken aback when he discovers who the real murderer of Drusilla Linfold is. Then Mr. Robinson gives us a positive embarrassment of riches in the way of those peculiar gnarled natures, the portraiture of which he has made his special department of literary art. It would be difficult to say, whether Jule Green—Calvinism grafted on a gipsy nature—or her father, the sometime waiter, sometime acrobat, with his maudlin affection for his family, and still more for himself, and his almost feminine vindictiveness, is the better drawn. It is in the delineation of Joan Bustable, the circus-queen converted into a lady's companion, that Mr. Robinson appears to me to force himself against his will into competition with the horror-mongers of the day. She would naturally and properly have found a place in his well-stocked gallery of passionately jealous, unhappy, but not utterly bad women. But Mr. Robinson spoils Joan by converting her into a murderess and drunkard, even although, in doing so, he perhaps, renders her actions more effective for melodramatic purposes. His heroine, too, Vanda Sherwood, is not quite satisfactory. Her caprices are those of an altogether insincere rather than of a merely jealous and self-willed girl. Even if one takes Mr. Robinson and Joan Bustable quite seriously when they do something more than hint that there is insanity in Vanda's blood, it is not easy to forgive the one for clumsily spiriting her away to Pirladoni's circus, even with the invaluable aid of the other. Mrs. Tyson, however, is one of Mr. Robinson's successes—a vigorous, hot-tempered, well-intentioned woman, who cannot help torturing the folks she loves. Her chief victim, and the hero of the story, George Tyson, is another unequivocal Robinsonian success—an impulsive, warm-hearted young fellow, who is born to get into scrapes and to get out of them. The same thing cannot be said of his rival, Alan Linfold. It is quite true that Linfold's purposes are kept in a state of unstable equilibrium by the conflict between his strong and his weak instincts. But Mr. Robinson leads one to believe that Linfold, on the whole, leans to the side of goodness; in that case he ought to have withdrawn from the life of Vanda Sherwood immediately after the death of his wife, and a full volume before he takes this eminently proper step. George's other and comic friend, Major Pipe, is also a failure. Such a man should never have been allowed to fall seriously in love, at all events with

a young woman in the position of Jule Green. Rather, he should have been heartless, like a character in Douglas Jerrold whom he resembles, and to have been in a position to erect a tombstone with the inscription:

"Beneath this weeping willow's shade,
Here, reader, lies a lady's maid."

In spite of many blemishes, however, and in spite of the preposterously hurried tragedy at the end of the third volume, *The Youngest Miss Green* is one of the most "gritty" novels that have been published for a long time. It is one of the best works of an author who has never altogether come up to the expectations of his admirers.

There is very little to be said of *Elfriede*, except that it is a story with a Darwinian purpose, and that it is well written, but that all the same it will prove a disappointment to those who augured well of its author from his *Antinous*. It is termed a romance of the Rhineland, but it is in reality a ghastly tragedy. Four infants—three boys and a girl—are christened on the same day in the same village church, and *Elfriede* illustrates the influence exerted by these four on each other's lives. Or rather it is a conflict for the soul of Nik, the highest of the four in social status, between his evil genius, as represented by another of the boys and by his own inherited weaknesses, and his good genius as represented by the two others of the quartet, the blind and good Elfriede and her brother. The struggle ends in the death of brother and sister by drowning, in the insanity of Nik, and the bringing home to his evil counsellor of the murder of his father. A certain amount of skill is shown in the evolution of this dismal story; and the red-haired and baseborn Müller, who is sometimes Nik's Iago, and sometimes his Mephistopheles, is a powerful sketch. Otherwise *Elfriede* is not in any way a notable story.

Before *A Poor Player* was written, too Puritanical wives had separated themselves from too convivial husbands, young ladies of family had attached themselves to good actors who were also good men, and young men of position had fallen in love with estimable actresses. Yet though dealing with familiar little affairs of this kind, "West Digges" gives a certain air of originality to his novel, which obviously is, besides, what it professes to be—a story of Kent. Genuine humour, too, is shown in the portrait of the deserted husband in his second rôle—that of the heavy and alcohol-saturated tragedian, Fitzroy. But before he writes again, "West Digges" must get rid of his fearful and wonderful style, which seems to be based on the stagey elocution of his own Fitzroy. It is quite impossible to stand page after page of

"Her brows were tipped with sable fringe forming two heavenly crescents jewelled with laughing liquid eyes; a wealth of nut-brown hair with a red-gold tinge crowned a head of perfect shape, poised upon a form of graceful symmetry, and so rarely delicate that forbids a vulgar tongue or pen to describe."

Mr. Wingfield, who is a born writer not of unpleasant, but of pleasant stories, has been somewhat heavily handicapped by his own purpose in *Gehenna*, which is to prove that, in spite of Charles Reade, not to speak of legislation, it is a toler-

ably easy matter, at all events for a "smart" American woman, to put a sane person into an English lunatic asylum. Mrs. Brunhilde Patterson, indeed, fails to get rid of her husband in this fashion, and so never becomes a leader of English "society" as the wife of James Dyson; but it is a mystery how she could ever have dreamed of success even with the help of her self-confidence and her Creole blood. It must be allowed, however, that both she and her curious follower, lover, and tool, the convict Nat Bodfish, are thoroughly original and as fascinating—as mere character sketches—as they are original. There is a good deal of both wandering and maundering in *Gehenna*; its plot is very loosely constructed; and Sir Arthur Dyson and his governess are not lifelike or satisfactory even as foils to James and the scheming Creole. Mr. Wingfield manages Brunhilde's draperies wonderfully. *Gehenna* is the well-dressed adventurer's manual, and nearly as man-millinerish as anything M. Guy de Maupassant—before he turned over a new leaf—ever wrote. The ambitious widow may learn from it when the bust should heave, how to wear ruby velvet, when "to clasp the head of the young man to her bosom," when "with a grand crinkle of satin to deposit her ample form upon his knee," and how to complete a victory with "Hold these hairpins, sir."

Len Gansett is one of those delightful stories of rough-diamond country life in the United States, to which unhappily there is nothing equivalent in the English fiction of to-day. It is Arkansas—or rather "Arkansasaw"—all over, in its rude justice, its hasty but bloody quarrels, its primitive journalism, the unfinished scoundrelism of its politics, the simplicity, combined with sagacity, of its love affairs. But apart from this, Mr. Read has achieved a distinct and great personal success in *Len Gansett*. There is not a weak character or a weak line in it. It contains at least four portraits—Len Gansett, a warm-hearted Southerner; "Ned" Hobdy, his delightful though uneducated sweetheart; Bob Gansett, his grandfather; and Magnus Dockery, journalist and politician, tippler and poltroon—than which there are nothing better to be found in the American literature of to-day. Mr. Read occasionally reminds one of Mr. Bret Harte, but he is no mere imitator of that admirable but unequal author. His views of life are sunnier, and there is more *naïveté* in his humour.

No doubt the Rev. E. J. Venning honestly believes that he has discharged a duty to humanity, and performed a service to morals, in translating Perelaer's novel—Dutch in bulk and build, but French in spirit—of *Baboe Dalima*. Unquestionably, also, the physical decay and moral depravity caused by excessive indulgence in opium, and the scandals of the Javanese traffic in the drug, are presented with a ferocious fulness which seems to place it beyond all doubt that Herr Perelaer hates that traffic and all concerned in it with a perfect hatred. But though he may be a moralist, he is not an artist. *Baboe Dalima* is of inordinate length; its plot drags woe-fully; and the descriptions of places are unsatisfactory in the last degree. Mr. Venning in translating this book for the

English public might, with advantage to himself, have reduced it very considerably. Then Herr Perelae, in the passages where he describes the seduction of the unfortunate girl, the "Baboe" Dalima, and the horrors of the opium dens, sounds if not a lower, certainly a more turbid, depth of realism than has yet been reached by M. Zola or any of his followers, English or French. Not only so, but there are several passages and scenes in this book notable solely for their suggestiveness. No doubt Herr Perelae intends to make a very effective contrast between Anna van Gulpendam, the daughter of the corrupt Dutch Resident, and her mother, Laurentia, who is a procuress in fact, and a courtesan at heart, and who, in her war-paint, consisting mainly of the familiar "corsage reduced to the very limits modesty would allow," seeks to become the rival of her own child. But one bathing scene is contrived apparently for no other purpose than to put Anna to the blush, and her dress cannot be described without our being told that

"on her bosom a little bud of tea-rose attracted attention to its delicately shaded yellow tints, while it dispersed thoughts which at that modestly veiled yet finely modelled bust might perhaps be tempted to take too wild a flight."

Surely the Rev. Mr. Venning might have accomplished his social or moral mission and yet have spared his readers such opiated sensuality as this.

It is a matter for regret that so capable a writer as Mr. Julian Hawthorne should have betaken himself to "the detective business," which is, at the best, "the kinchin lay" of fiction. On his own soil, as a keen follower of clues (rather I should say "clews") and mystery-monger, he will find it hard to beat "Lawrence Lynch" and the author of *The Leavenworth Case*. As a mere story of crime and discovery, *A Tragic Mystery* will not rank high. In it the right man follows the wrong scent; and Mr. Hawthorne's ingenuity, which is considerable, is devoted to unravelling the mystery of the private life of Louis Hanier, which has nothing to do with the secret of his murder. *A Tragic Mystery* is, in fact, a practical joke, but one which does not impose on a reader who has any knowledge of fiction of the class to which it belongs. There are, however, one or two good character-etchings in *A Tragic Mystery*, and it is more carefully written than some of Mr. Hawthorne's recent books.

Miss Heraud has made the most of the 150 pages which constitute *The Mystery of Askdale*. She gives us mysterious strangers of the sort that are in the habit of turning up in country inns (at all events in old-fashioned fiction) the apparition of a "White Lady," a blind girl that has to avenge her father's death and recover her own eyesight before she can be happily married, a villain who speaks of "the demon Temptation assailing him," a jealous squire, a slandered wife, a lady who is prepared to take that wife's place when she has been proved to be dead, and a marvellous housekeeper. This story, although it belongs to the "shocker" class, is not at all shocking; on the contrary, it is quite inoffensive. Miss Heraud should not, however, attempt such feats as "the detecting

of the heavings of a smothered human breath, rendered audible by the otherwise pervading stillness, vibrating through the passage."

WILLIAM WALLACE.

SOME BOOKS OF SCOTCH THEOLOGY.

Principles of Christianity. By James Stuart. (Williams & Norgate.) A significant feature of the religious activity of our time is the attempts which are continually being made to re-state the older schemes of theology in a more or less modified form. This is especially the case with Calvinism. Hardly a week passes but there issues from the press some treatise in which the great Genevan reformer is himself reformed—in some cases rather freely. Now, whatever may be said of this new industry as a religious portent, we cannot help feeling that those who embark in it prove themselves to be unmindful of one remarkable fact—viz., that, as the most rigorously logical scheme of Christianity which the perverse ingenuity of men ever set itself to formulate, Calvinism does not easily lend itself to processes of reconstruction. Like a well-built arch, the removal of one or two of the largest and most important stones threatens ruin to the whole structure. In his *Principles of Christianity* Mr. Stuart attempts a re-statement of what may be called moderate Calvinism with the doctrine of imputation left out. He admits that the theory "forms an essential part of the system of Christian doctrine embodied in the standards of the leading reformed churches." But he maintains as a *per contra* that it is unsupported by any direct Scripture evidence. He discusses the question to the enormous extent of 620 pages. The book is by no means wanting in ability of the special pleading kind, nor is it devoid of research and erudition on the subject which it discusses. It must be said, however, that the author treats the literal sense of Scripture with a freedom which, if applied generally, would eliminate from Calvinism much more than the doctrine of imputation, and he holds in equally small respect the dicta of theologians. "Capricious," "inconsistent," and "unprincipled" are the epithets he applies to their determinations on this subject. While, however, Mr. Stuart vindicates for himself freedom from the dogmas of the reformers and from inconvenient texts of Scripture, he really manifests all the most obnoxious characteristics of the Calvinism from which he is a partial seceder. His method and terminology are just as aridly Scholastic as were Calvin's. He is careful to preserve in his reconstructed scheme some of the most repellent and immoral features of the older creed, as e.g., that God was angry with Christ on account of sin. His reliance on single texts of Scripture is just as bibliolatrous as was that of the reformers on their particular set of texts. We fear, therefore, that Mr. Stuart must eliminate much more than the doctrine of imputation from his creed in order to make it presentable and congenial to the Christian thought of our own time. Knowing his dislike of the name and process we feel loth to impute to him overt heresy; but we feel certain that, had Mr. Stuart lived in the days and under the domination of the Genevan autocrat, it would have taken something more than his undoubted faculty for special pleading to save him from the fate of Servetus.

System of Biblical Theology. By the late W. L. Alexander. In 2 volumes. (Edinburgh: T. & T. Clark.) "This work consists of lectures delivered by the late Dr. Lindsay Alexander to the students of the Theological Hall of the Congregational Churches in Scotland," so its Preface commences. It is possible that its publication may be justified on

the ground that the hearers of the lectures might be glad to have them as an enduring memorial of their teacher. To us its chief significance arises from the fact that, like Mr. Stuart's *Principles of Christianity*, above noticed, it manifests another new departure from the old theology of Calvin. This is admitted by his editor, who says (Preface, p. x.):

"It is no doubt true that the author had very pronounced religious opinions and beliefs, and that these were mainly on the side of what is called the Calvinistic school of theologians; but the mental independence which he brought to the study of Scripture is, I think, sufficiently shown by his fearless rejection of some of the characteristic dogmas of both the strict and moderate schools of Calvinistic theology. Of the former, he set aside as non-Scriptural the Church or Catholic form of the doctrine of the Trinity, of the Eternal Generation of the Son, and Procession of the Spirit, of Adoption, and accepted only in a moderate form the doctrine of Imputation; while of the doctrines of the latter school, to which he belonged, he set aside as failing to be an adequate exhibition of the teaching of Scripture the doctrine of an indefinite or universal Atonement," &c.

If to these modifications of Calvinism we add that this system of theology is Biblical to the very verge of literal inspiration and bibliolatry, we shall have said enough to indicate the character of the book, and the uses it may conceivably subserve.

The Obsolescence of the Westminster Confession of Faith; The Insufficiency of Revivalism as a Religious System. By R. Mackintosh. (Glasgow: Maclehose.) These two tractates may be briefly described as a still further proof—this time from the Free Church—of the disintegration of Calvinism in Scotland. The two treatises have a common object: one deals with the doctrinal standards and formulæ; the other with the practice of the Church in respect of substituting emotionalism for ethical conduct as a test of religion. Both books are noteworthy as signs of the times, as well as indications of the direction of changes now impending in the religious thought of Scotland. Mr. Mackintosh, who writes with a spirit and verve not often found in controversial tracts on theology, fearlessly lays his hand on the sacred ark of Scotch orthodoxy—the Westminster Confession; and he pleads for its virtual abrogation with a persuasive reasonableness as well as with a keen insight into the religious needs of his country and time. At the same time he is too wise to insist on any such impossibility as the overt disannulling of the old formulæ. He rather suggests the adoption of some such method as that which relieves the Anglican clergy from the particular tyranny of the Thirty-nine Articles; i.e., "only a general adherence to creed ought to be required from Church teachers" (p. 60). In the course of his argument, Mr. Mackintosh deals with dogmatists in a sufficiently trenchant fashion. The following points are well put, and will give our readers some idea of the style of the author, and of the pith and humour of his illustrations: "None the less it is difficult to get at the sympathetic side of a trained dogmatic theologian. In most things you may find him affable, cordial, in full fellowship with the modern spirit; but touch the technicalities of his creed, and oh! how the scene changes! His mind is built in watertight compartments; he dare not bring his thoughts together; and when you have got the historian or philosopher on your side, the dogmatist in him remains as before hermetically sealed against truth and you."

On the other hand, as showing the broadly sympathetic character of his opinions, the following point is well put:

"Traditional theology seems to us intellectually false and morally narrow; but we do not deny that it depicts, somewhat as a bad daguerreotype

might, great part of the spiritual wealth of mankind."

Old Letters: a Layman's Thoughts on Current Religious Topics, by T. B. M. (Glasgow: Bryce), is another and sufficiently noteworthy contribution to the freer side of current religious speculation in Scotland. It consists of a series of thoughtful letters, written at various times from 1860 to 1884, on passing topics and persons of interest. They were first printed for private circulation, and are now published at the request of a considerable number of friends. In our opinion they richly merit such an extended publicity. Inspired by a genuine love of truth, distinguished by dignity and suavity of expression, animated by the noblest Catholicity, both of thought and feeling, it is impossible but that their influences should be wholesome in the greatest possible degree. That their standpoint and a good deal of their ratiocination are not exactly original does not seem to us to affect their value. The themes they deal with are of permanent interest, and the spirit with which they are treated is so unaffectedly truth-loving and Christian that its worth is as undying as themselves. For a thoughtful, many-sided discussion of recent topics which have agitated the religious world we can heartily commend *Old Letters* to our readers.

NOTES AND NEWS.

MR. GRANT ALLEN has in the press a long-deferred treatise on *Force and Energy*. The work was written some twelve years ago, and has since been corrected and revised from time to time. Mr. Allen did not intend to publish it for several years to come; but, as the main theory it contains has been incorporated in abstract by Mr. Clodd (with the author's consent) in his *Story of Creation*, and has there roused considerable criticism, he now thinks it only just, on Mr. Clodd's behalf, to lay the document in its entirety before the scientific public. The work will be published by Messrs. Longmans at an early date.

A PROSE story by Mr. Buchanan has been purchased by Mr. John Dicks, to be published serially in *Bow Bells* and a syndicate of newspapers. The same writer has also in the press the new poem announced in the *ACADEMY* several months ago, which will be somewhat unique in character, containing a mixture of satire and romance. Mr. Buchanan's autobiographical work, *A Let's Pilgrimage*, to be issued by Mr. Bentley about Christmas, will contain many interesting reminiscences of Robert Owen and the old Socialists, among which the author spent his boyhood, as well as personal sketches of distinguished contemporaries. The pathetic story of David Gray will be retold in detail, and there will be a special chapter on "George Lewes and George Eliot." The work will be to a certain extent a personal history, but more particularly a record of literary and religious opinion, the author adopting as his motto the exact converse of Carlyle's famous dictum—"A thinking man is the devil's natural enemy."

MESSRS. TRUBNER will publish in October a new volume of poetry by Sir Edwin Arnold, entitled "*th Sa'di in the Garden*," being the Ishk or third chapter of the "*Bostan*" of the Persian poet Sa'di, embodied in a dialogue held in the garden of the Taj Mahal, at Agra. The personages introduced are a learned Mirza, two singing girls with their attendant, and an Englishman, with accompaniments of music and dancing. The larger portion is original; and it comprises, besides translations from Sa'di, lyrical pieces in the Persian manner sung by the musicians, and also oriental tales illustrating the dialogue. The volume is dedicated to the Earl of Dufferin.

SIR W. W. HUNTER will deliver an address at the anniversary meeting of the Royal Geographical Society of Scotland, at Edinburgh, on November 6. He has chosen for his subject "*The Historical Aspects of Indian Geography*."

PROF. JAMES K. HOSMER, of Washington University, St. Louis, has now completed the elaborate biography of Young Sir Harry Vane, upon which he has been engaged for some years past, examining the original documents in the British Museum and elsewhere, and visiting the battlefields and other sites associated with his career. The book will form a volume of about 500 pages; and it will be illustrated with a portrait, a facsimile of a letter, a copy of the great seal of the Commonwealth, and plans of Marston Moor and Naseby. It will be published immediately by Messrs. Sampson Low.

THE work on the textual criticism of the *Divina Commedia*, on which the Rev. Dr. E. Moore, Principal of St. Edmund Hall, Oxford, has been engaged for many years, is now approaching completion, and will shortly be published at the Cambridge University Press. It will contain (1) a critical account of the text of the *Divina Commedia*; (2) the collation of seventeen MSS. throughout the whole of the *Inferno*; (3) the discussion of disputed readings of 180 passages throughout the poem which have been collated in about 250 MSS.; (4) appendices on families of MSS. and other subjects bearing on the textual criticism.

DR. WESTLAND MARSTON'S promised book on the stage will be published immediately, in two volumes, by Messrs. Sampson Low. It gives the author's personal recollections of many distinguished actors and actresses who are now dead, with incidental notices of living players.

MR. WILLIAM SHARP has written a short life of Heine, which will be published as the November volume of the "*Great Writers*" series.

MESSRS. CASSELL announce the issue, in about forty monthly parts, of *Picturesque Australasia*, written by Prof. Edward E. Morris, of Melbourne University, and other colonial writers, with upwards of 1000 illustrations executed expressly for the work. Its object is to give a delineation by pen and pencil of the scenery, the towns, and the life of the people throughout the colonies of Australia, New Zealand, Tasmania, and the adjacent islands.

DR. K. D. BUELBRING is editing, and Mr. Nutt will publish, De Foe's *Complete English Gentleman*—the only treatise which the author of *Robinson Crusoe* left unprinted at his death. Dr. Buelbring will, in his Introduction, give a sketch of the curious early poems in Dr. Furnival's *Babees Book*, and Galateo, Ascham, Mulcaster, Brinsley, Brathwaite, &c., on the training of English gentlemen.

THE Rev. Dr. Andrew Edgar, author of "*Old Church Life in Scotland*," is about to publish, with Mr. Alexander Gardner, *The Bible of England: a Plain Account for Plain People of the Principal Versions of the Bible in English*. It will consist in all of eight chapters, beginning with the Lollards' Bible and ending with the Revised Version.

MESSRS. WALTER SMITH & INNES have in the press a new edition of Mr. Keary's *Dawn of History*, thoroughly revised and considerably enlarged. The new edition will be free from the typographical inconveniences of the former one. They will also publish during the coming season the authorised translation of Garibaldi's Autobiography. The volumes will contain several facsimiles of letters; and the full appendices by Mdme. Jessie White Mario will

add materially to the historical value of the book.

MR. WILLIAM BLACK'S novel, *In far Lochaber*, which has been appearing serially in *Harper's Magazine*, will be published in three-volume form early in October by Messrs. Sampson Low.

MR. T. FISHER UNWIN announces *Old Chelsea: a Summer-day's Stroll*, by Dr. Benjamin Ellis Martin, with illustrations by Mr. Joseph Pennell.

THE "*Ingoldsby Legend*" chosen by Mr. Ernest M. Jessop for illustration this year is *The Witches' Frolic*. The book will be published by Messrs. Eyre & Spottiswoode early in October.

Church Windows, and other Poems, is the title of a volume of verse by Mr. John James Piatt, announced for immediate publication by Mr. Elliot Stock.

MESSRS. SWAN SONNENSCHNEIN & Co. have in preparation a translation of Guimps's *Life of Pestalozzi*. As this will not be ready for some months, they have decided, in answer to several inquiries from candidates for the teachers' certificate examinations, to issue early in October a short account of Pestalozzi and his work, based upon Guimps's *Life*. The book will be edited by Mr. J. Russell.

MESSRS. BURNS & OATES have in the press an English version of the first part of Dr. Hettinger's *Apologie des Christenthums*, edited by Father H. S. Bowden, of the Oratory. The second part is also in preparation.

THE Authors' Alliance will publish next week a novel by Dr. Tanner, entitled *Gerald Grantley's Revenge*.

MR. JULIAN CORBETT'S *Kophetua the Thirteenth*, which has been running as the serial in *Time*, will be published as a library novel by Messrs. Macmillan.

MESSRS. SIMPKIN MARSHALL & Co. will publish early in October a new volume of detective experiences, by James McGovan, under the title of *Solved Mysteries*.

MESSRS. SONNENSCHNEIN announce a cheap edition of *Castle Heather*, a society novel, by Lady William Lennox; *Gilbert Freethorne's Heritage*, by W. C. Alvary; and Mr. Hamilton Clarke's *Two Chorus Girls*.

MESSRS. ROPER & DROWLEY'S announcements include: "*Mount Vesuvius*," by Prof. J. Logan Lobley; "*The Uses of Plants*," by Prof. Boulger; "*The Dangerous Man*," by A. J. Weyman; "*The Albino*," by Hartley Tamlyn; "*From Strength to Strength*," by Rev. E. Hobson; "*How the Gentle Shepherd careth for His Tender Lambs*."

MESSRS. HOULSTON & SONS announce the following: "*Till Death Us Do Part*," by Sarah Doudney, illustrated by D. H. Friston; "*The Keys of Saint Martin's*": A Story of To-day, bearing on the important question of Free and Open Churches; "*The Young Debater*": a Handbook for Mutual Improvement and Debating Societies, by Samuel Neil: new and revised edition; "*Drops in Life's Ocean*": verses by Arthur Ernest Viles: reprinted from *Punch*, *St. James's Gazette*, *Whitehall Review*, &c., with portrait; "*Advice to Picture Buyers*": Old and Modern Masters, Engravings, &c., by a late member of the Printers' Association; "*Ernest and Ida*," or, Christmas at Montagu House, by Jessie F. Armstrong, illustrated by W. J. Webb; "*The Little Standard-Bearer*," by E. F. A. R., with four full-page illustrations; "*The Dairyman's Daughter*," by the Rev. Legh Richmond: new edition; "*The Scripture Mother's-Help*," or, *My Children's Sunday Hour*, by Mrs. New; *Campbell's Diaries for 1889*.

THE sixty-sixth session of the Birkbeck Literary and Scientific Institution will open on Monday next, October 1. The prizes obtained will be distributed by the Duchess of Albany in November. On Wednesday evenings the usual lectures will be delivered in the large theatre. Among those who are already engaged may be mentioned—Sir Robert S. Ball, Mr. Harry Furniss, Mr. Samuel Brandram, Max O'Rell, Mr. Charles Dickens, Prof. H. Morley, Mr. J. T. Carrodus, Mr. Fred Villiers, and Mr. John Thomas.

MANY hundreds of British authors have recently appended their names to an address to be presented to Mrs. Hodgson Burnett, expressing appreciation of her spirited action in contesting the right assumed by dramatists of adapting novels for the stage without the author's consent. The list is shortly to be closed, and the secretaries (Mr. A. Stannard and Mr. J. S. Little) will be glad to hear from all authors who have not yet replied, or who have not received the circular by which the movement was made known. All letters should be addressed to the offices of The Society of Authors, 4 Portugal Street, W.C.

THE FORTHCOMING MAGAZINES.

THE November number of the *Magazine of Art*, commencing a fresh year, will have for frontispiece an etching of Meissonier's "The Painter," by Guy-Bitchard. Among the special features of the new volume will be—a resumption of "Poems and Pictures," the first of these illustrated poems being one by Mr. Swinburne, entitled "The Jacobite's Farewell, 1715," while others will follow by Miss Christina Rossetti, Mr. Cosmo Monkhouse, &c.; a series of articles on "Portraits," in which Mr. T. Wemyss Reid will treat of the portraits of Mr. Gladstone, and Mr. W. M. Rossetti those of his brother; "Municipal Picture Galleries," written by Mr. William Armstrong; "Book Illustration, from the Point of View of the Humorous Artist, the Serious Artist, and the Author," opened by Mr. Harry Furniss; "The Rise and Development of Illustrated Journalism"; three articles on "The Literature of Art and its Value to the Student," by Prof. Hodgson; and "Magdalen College, Oxford: as it was, as it will be, and as it might have been," by Mr. T. G. Jackson.

IN the October issue of the *Antiquary* will be commenced an account of Byzantine Frescoes and Rock-hewn Churches in the Terra d'Otrante, by the Rev. H. P. Tozer. Among the other contributions will be a descriptive and historical sketch of Branksome Tower, by Mr. J. B. S. Storey; an article on Gen. Pitt Rivers's Excavations at Cranbourne Chase; on the "Drake Family," by Mr. J. Waylen; and "The Marino Faliero of History," by Mr. T. Carew Martin.

Atalanta, for October (the first of the new volume), will contain the opening chapters of serials by W. E. Norris and by Mrs. L. B. Walford; and also illustrations by E. J. Poynter and G. D. Leslie.

Time for October will contain "Examinations," by A. Sonnenschein; "Religion as Esprit de Corps"; a continuation of Mdlle. Blaise de Bury's "French Journalism," &c. The "Work and Workers" article will be "The Architect," by Basil Champneys.

WE understand that a new weekly journal, to be devoted to the interests of South Africa, will appear in a few weeks. It will be conducted by Mr. E. P. Mathers, author of *Glimpse of the Gold Fields*.

THE *Writer*, a new monthly journal, will be published on October 25, by the English Publishing Company. It is designed as an aid to all engaged in literary work, and

will contain original articles, hints and suggestions, answers to queries, reviews, &c.

THE *Tyneside Review* will, commencing with the October issue, be published in London by Messrs. Roper & Drowley.

ORIGINAL VERSE.

REFUGIUM PECCATORUM.

Lo, wounded of the world and stricken of sin,
Before the gate she comes at night's dread noon;
There on the path, with fallen flowers bestrewn,
She kneels in sorrow ere she enters in:
Lone and forlorn, with features wan and thin,
A shadow crouching 'neath the shadowy moon,
One gift she craves, one hopeless, hapless boon—
"Thy pity, Lord, a breaking heart would win!"

Religion was the Refuge! In distress
There might the sinner flee, the weary press—
Haven where Sorrow, 'mid the world's mad din,
Might kneel in silence and sweet solace find;
Refugium peccatorum—shall mankind
Lay waste the sinners' home, yet keep the sin?

SAMUEL WADDINGTON.

OBITUARY.

JON ARNASON.

ON September 4 died at Reykjavik, aged 70, Jon Arnason, the collector of the Icelandic fairy-tales and folk-tales. Two volumes, dedicated to Jacob Grimm, appeared at Leipzig in 1862-4; a third volume, the work of his latter years, containing riddles, games, children's rhymes, and the like, is announced. A quiet unassuming man of the type, almost extinct, of the stiller *Gelehrter*, he accomplished his work of collecting very faithfully and patiently. A disciple of Dr. Egilsson, the translator of Homer, he piously wrote that scholar's biography. When, in 1877, it was intended to send two deputies to represent Iceland at the Upsala University Centenary, it was privately suggested (Mr. Sigurdsson being too ill) that Dr. William Finsen, the lawyer, and Jon Arnason would represent most worthily Icelandic letters; but the official mind at Copenhagen was horrified. "What would you send a porter!" Jon Arnason being janitor of the Iceland High School. But scholars recognised his worth; and the late Mr. J. Campbell, of Islay, who knew him personally, would often say that he envied him the leisure and quiet retirement of his little room in Iceland. Of modern Icelandic books, next to the prose translation of Homer by the master the disciple's *Theodisögur* is certainly to be placed.

He has left a widow (for he married after being a hardened bachelor for years). Their one child, a promising and clever lad, predeceased his father.

MESSRS. BELL'S ANNOUNCEMENTS.

"CONTEMPORARY German Art," as illustrated by paintings exhibited at the Centenary Festival of the Royal Berlin Academy of Arts, 1886, 140 photogravures, with descriptive text, by Ludwig Pietsch, translated by N. D'Anvers, 2 vols. royal 4to, handsomely bound (the edition is limited to 200 copies, privately printed); "A Biographical and Critical Dictionary of Painters and Engravers," with a list of ciphers, monograms, and marks, by Michael Bryan, new edition, thoroughly revised and enlarged by R. E. Graves and Walter Armstrong, in 2 vols.; and also a third and cheaper edition, crown 8vo.; "Memorials of the Hon. Ion Keith-Falconer," late Lord Almoner's Professor of Arabic in the University of Cambridge, and Missionary to the Mohammedans of Southern Arabia, by the Rev. Robert Sinker, with portrait, map, and illustrations; "The

High-Caste Hindu Woman," by Pundita Ramabai Sarasvati, with an introduction by Rachel L. Bodley, Dean of the Woman's Medical College of Pennsylvania; "Parables from Nature," by the late Mrs. Alfred Gatty, a handsomely illustrated edition, with notes on the Natural History, and numerous full-page illustrations by W. Holman Hunt, E. Burne Jones, J. Tenniel, and J. Wolf. Complete edition with short Memoir by J. H. Ewing—new and complete edition, handsomely bound, with design by Gordon Browne.

Mrs. Ewing's Popular Tales—a cheap edition, with all the original illustrations by Mrs. Allingham, Cruikshank, Gordon Browne, and others, in 7 vols.: "Flat Iron for a Farthing," "Six to Sixteen," "We and the World," "Jan of the Windmill," "Melchior's Dream," "Mrs. Overthway's Remembrances," "A Great Emergency"; also uniform with the above, Miss F. M. Peard's "Mother Molly," "Through Rough Waters," "Princess Alethea"; Miss Shaw's "Hector"; also Mrs. Ewing's "The Brownies" and "Lob-Lie-by-the-Fire."

Chiswick Series.—In fcap. 8vo. carefully printed and neatly bound: (1) "English Sonnets by Living Writers," selected and arranged, with a note on the history of the sonnet, by S. Waddington, second edition, enlarged; (2) "English Sonnets by Poets of the Past," selected and arranged by S. Waddington; (3 and 4) "Legends and Lyrics," by Adelaide A. Procter, first series, with introduction by Charles Dickens, and second series; (5) "The Poems of S. T. Coleridge"; (6) "The Poems of George Herbert"; (7) "Florilegium Amantis," a selection from Coventry Patmore's works, edited by Dr. Richard Garnett; (8) "Greek Wit: a Collection of Smart Sayings and Anecdotes," translated from Greek prose writers, by Dr. F. A. Paley; (9) "Lamb's Tales from Shakspeare"; (10) "Shakspeare's Poems and Sonnets."

"British Mosses: their Homes, Aspects, Structure, and Uses," with a coloured figure of each species etched from nature, revised edition, by F. E. Tripp, in 2 vols.; "Chronicles of Henry VIII. of England," translated from the Spanish by Major Martin T. S. Hume; "Chess Studies and End Games," systematically arranged by B. Horwitz, with a preface by W. Wayte: this volume contains the whole of Chess Studies by Horwitz and Kling, which is very scarce; "The Epistle to the Corinthians," with notes critical and practical, by Prebendary Sadler.

Classics.—"Faciliora," an elementary Latin book on a new principle, by the Rev. J. L. Seager; "Easy Translations of Nepos, Caesar, Cicero, Livy, &c.," for retranslation into Latin, with notes, by T. Collins. Cambridge Texts with Notes.—"Xenophon—Hellenica," Book ii., edited by the Rev. L. D. Dowdall; "Thucydides," Book vi., edited by Dr. F. A. Paley; "The Dramas of Sophocles," rendered in English verse, dramatic and lyric, by Sir George Young; "The Rudens of Plautus," with introduction, commentary, and English notes—a new volume of the Public School Series, by Prof. E. A. Sonnenschein. Cambridge Mathematical Series—"Mathematical Examples," pure and mixed, by J. M. Dyer and R. Powdrie Smith; "A Treatise on Hydrodynamics, vol. ii., with numerous examples, by A. B. Basset."

Additions to Bohn's Libraries: "A Concise History of Painting," by the late Mrs. Heaton, new edition, revised by Cosmo Monkhouse; "A History of Prose Fiction," by John Colliu Dunlop, a new edition, revised, with notes, appendices, and index, by Henry Wilson, in 2 vols.; Captain Marryat's "Peter Simple," and "Midshipman Easy," each with 8 full-page illustrations; "Plutarch's Morals," ethical essays,

translated by the Rev. A. R. Shilleto; "Schopenhauer on the Fourfold Root of the Principle of Sufficient Reason, and on the Will in Nature," translated from the German. Additions to Bohn's Select Library: Pauli's Life of "Oliver Cromwell"; Channing's "The Perfect Life"; Trevelyan's "Ladies in Parliament"; Burke's "The Sublime and Beautiful"; Defoe's "The Great Plague"; Harvey's "Treatise on the Circulation of the Blood."

W. H. ALLEN & CO.'S ANNOUNCEMENTS.

"FIFTY Years of a Showman's Life: or, the Life and Travels of Van Hare," by Himself; "The Falcon on the Baltic: a Voyage from London to Copenhagen in a Three Tonner," by E. F. Knight; "The Enchanted Island," by Wyke Bayliss, President of the Royal Society of British Artists; "Sketches of a Yachting Cruise," by Major E. Gambier Parry; "Ad Orientem," by A. D. Frederickson; "Rapid Field Sketching and Reconnaissance," by Capt. Willoughby Verner, of the Rifle Brigade. "The Statesmen Series," edited by Lloyd C. Sanders (new volumes): "Peel," by F. C. Montague; "Bolingbroke," by Arthur Hassall; "Prince Consort," by Charlotte M. Yonge; "Gambetta," by F. A. Marzials; "Henry Fawcett," by Sir Edward Grey; "Dalhousie," by Capt. Lionel Trotter; "Wellesley," by Col. G. B. Malleon; "Grey," by Frank H. Hill.

A library edition of Kaye's "Sepoy War" and Malleon's "Indian Mutiny," edited by Col. G. B. Malleon, to be published at intervals, in six crown octavo volumes. "The Region of the Eternal Fire," by Charles Marvin, cheap edition, with illustrations; "Lives of Indian Officers," by Sir J. W. Kaye, new edition; "Haydn's Book of Dignities," revised and enlarged by Horace Ockerby; "The Romance of Industry," by James Burnley; "Le Comte de Paris," by the Marquis De Flers, translated by Constance Majendie; "The Dairy Farm," by James Long; "The Diseases and Disorders of the Ox," by George Gresswell; "A Handbook to the Royal Gallery at Venice," by Charles L. Eastlake; "First Wilts Rifle Volunteers," by Major R. D. Gibney; "With the Harrises," by the author of "The Subaltern"; "History of the London Stage," by H. Barton Baker; "Home-made Wines," by Clements; "The Cultivated Oranges and Lemons of India," by Dr. G. Bonavia; "Old Madras Days: or, the Folk Lore of Southern India," collected by Mrs. Howard Kingscote and Pandit Natesa Sastri; "In Anarchy's Net," by S. J. Baxter; "Hints to Travellers in India," by an Anglo-Indian; "Roaring in Horses: an Experimental Research," by R. H. Clarke; "Compensation: the Publican's Case," by C. Cagney; "The Floral King: a Life of Linnaeus," translated from the Swedish by A. Alberg; "Life and Balloon Experiences," part ii., by H. Coxwell, with special chapters on military ballooning; "An Account of the Chapel of Marlborough College," by the Rev. Newton Mant; "Practical Microscopy," by George E. Davis, enlarged edition; "Half-hours with the Microscope," by E. Lankester, new and enlarged edition by Prof. E. Ray Lankester; "Student's Plane Trigonometry," by Thomas Roney; "Outlines of English History," revised and re-written in part by Arthur Hassall; "Outlines of French History," re-written by Arthur Hassall; "A Manual of Anglicised Colloquial Burmese," by F. A. Davidson; "Chinese Manual," by Prof. R. K. Douglas; "An Arabic Reading Book," by Alan B. Birdwood. "Eminent Women Series," edited by John H. Ingram (new volumes): "Elizabeth Barrett Browning," by John H. Ingram; "Jane Austen," by Mrs. Malden; popular edition, in limp cloth binding.

"George Eliot," by Mathilde Blind. "Biographies of Great Composers" (new volume): "Mendelssohn," by J. Hadden; "Following the Drum: Sketches of Soldier-Life in Peace and War, Past and Present," the verses selected and illustrated by Richard Simkin; "Rural Rambles," twelve sketches in colour, with extracts from Milton, Thomson, &c., illustrating the country at morning, noon, and evening; the sketches from drawings by Alfred Woodruff and S. P. Carlill.

MESSRS. GRIFFITH, FARRAN, & CO.'S ANNOUNCEMENTS.

"BRAVE Deeds," illustrations of some of the distinguished actions of British regiments, with descriptive extracts from popular and authentic sources, illustrated and edited by Lieut. Colonel J. Marshman; "Christmas in Many Lands," a series of four small quarto books, by Florence Scannell, illustrated by Edith Scannell—(1) "Christmas in England: The Highwaymen," (2) "Christmas in France: Jean Noel," (3) "Christmas in Germany: Golden Wings," and (4) "Christmas in Italy: The Pifferari"—each contains a complete story, bringing in the different characteristics of Christmas time in each country; "The Story of the Mermaid," adapted from the German of Hans Andersen, by E. Ashe, illustrated by Laura W. Trowbridge—the gradual awakening of the soul under the influence of love is here described in verse, in the guise of a fairy tale; "When I'm a Man: or, Little Saint Christopher," by Alice Weber, illustrated by W. H. Groome; "Birdie: a Tale of Child Life," by Harriet Child-Pemberton, illustrated by W. Rainey; a new series of toy-books, called "The Old Corner Series," with original illustrations (1) "Old Mother Hubbard and her Dog," (2) "Comic Adventures of Dame Trot and her Cat," by Will Gibbons, (3) "Dick Whittington and his Cat," by John Proctor, (4) "Cock Robin," by E. Morant-Cox, (5) "The Old Woman and her Pig," by A. Chasemore, and (6) "The History of the House that Jack Built," by E. Morant-Cox; "The Old Corner Annual," a storehouse of nursery rhymes and ditties, edited by Uncle Charlie, with six coloured and hundreds of black and white illustrations; "Marmaduke Multiply's Merry Method of making Minor Mathematicians," in 3 vols., miniature quarto; "Anchor and Laurel: a tale of the Royal Marines," by J. Percy Groves, illustrated by Lieut.-Colonel J. Marshman; "The History of Arthur Penarth: sometime Gentleman of Sir Walter Raleigh," by Commander Lovett Cameron, illustrated by Stanley Berkeley; three books by William Dalton—"The War Tiger," a tale of the Conquest of China, illustrated by H. S. Melville; "The White Elephant; or, The Hunters of Ava, and the King of the Golden Foot," illustrated by H. Weir and R. H. Moore; and "Lost in Ceylon"; "Competitors," by Mrs. Seymour, illustrated by Miss E. M. Fenn; "A Week in Arcadia," by Eleanor Holmes, illustrated by Miss C. Paterson; "Japanese Fairy Tales," a series of sixteen little volumes by Japanese artists, produced in original style by Japanese printers, on Japanese crepe paper, the stories printed in English—(1) Momotaro, (2) Shitakiri Suzume, (3) Saru Kani Kassen, (4) Hanasaki Iiji, (5) Kachi Kachi Yama, (6) Nedzumi no Yomociri, (7) Kobutori, (8) Urashima, (9) Yamata no Orochi, (10) Matsuyama Kajami, (11) Inaba no Shiro Usaji, (12) Kitsune no Tejara, (13) The Silly Jelly Fish, (14) The Prince's Fire Flash, Fire Fade, (15) My Lord Bag o' Rice, and (16) The Wooden Bowl; a new work of fiction by Mrs. Bray, entitled "Branded; or, The Sins of the Fathers shall be visited upon the Children"; "Australian Poets, 1788-1888," edited by Douglas B. W. Sladen—a selection from the

poems written in Australia during the first century of British colonisation, with a preface by the editor, and an essay concerning Australian poets, together with biographical notices of the more important writers, by A. Patchett Martin; a one-volume novel, entitled "Through the Goal of Ill"; and a small book of travel, entitled "Reminiscences of a Pleasant Voyage," by Blue Bell Shepherd; several new volumes in "The Ancient and Modern Library of Theological Literature, including Paley's 'Horae Paulinae,' and Wilberforce's 'Practical View of the Religious System of Professed Christians,'" also a new edition of the Rev. W. Donne's "Getting Ready for the Mission"; a service of "The Form and Manner of Making Choristers," in portable form; and "Come unto Me," a series of twelve scenes from the life of our Lord, with appropriate extracts from Holy Scripture, and poetry from well-known authors, illustrated by H. Hofmann.

MESSRS. CROSBY, LOCKWOOD, & SON'S ANNOUNCEMENTS.

"THE Metallurgy of Gold: a Practical Treatise on the Metallurgical Treatment of Gold-bearing ores, including the Processes of Concentration and Chlorination, and the Assaying and Refining of Gold," by M. Eissler, formerly assistant assayer of the U.S. Mint, San Francisco, with 90 illustrations; "Practical Surveying: a Text-book for Students preparing for Examinations or the Colonies," by George W. Usill, with upwards of 330 illustrations; "Antiseptics: a Handbook for Nurses, being an epitome of the Theory and Practice of Antiseptic Treatment in Surgical, Medical, and Obstetric Cases, with notes on antiseptic substances, disinfection, monthly nursing, &c., by Annie M. Hewer; "Tables, Memoranda, and Calculated Results for Farmers, Agricultural Students, Graziers, Surveyors, Land Agents, Auctioneers, &c., with a new system of farm-book keeping, selected and arranged by Sidney Francis, waistcoat-pocket size; "The Bread and Biscuit Baker's and Sugar Boiler's Assistant," including a large variety of modern recipes, &c., by Robert Wells; "The Mechanical Engineer's Office Book," by Nelson Foley, second edition, much enlarged; "Screw Threads, and Methods of Producing Them," with numerous tables and complete directions for using screw-cutting lathes, by Paul N. Hasluck, second edition; "Lockwood's Builders' and Contractors' Book" for 1889, containing the latest prices of materials and labour in all trades connected with building, edited by F. T. W. Miller; "The Number and Weight Calculator," showing in single tables the value at 421 different rates (from $\frac{1}{4}$ of ld. to 20s.) of any number of articles from 1 to 20,000, or any number of tons, cwts., qrs. and lbs., from 1 to 1000 tons, second edition, revised and specially adapted to the apportionment of mileage charges for railway traffic.

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MESSRS. J. S. VIRTUE & CO.'S ANNOUNCEMENTS.

"JERUSALEM, the Holy City," by Col. Sir Charles Wilson, with about 80 engravings on steel and wood; "Celebrated Pictures at the Glasgow Exhibition," by Walter Armstrong, illustrated with nearly 100 engravings on steel and wood after pictures and sculpture by Sir Frederick Leighton, Sir J. E. Millais, L. Alma Tadema, Sir David Wilkie, J. M. W. Turner, W. Q. Orchardson, E. J. Poynter, Sir James Linton, Hamo Thornycroft, J. MacNeil Whistler, Thos. Gainsborough, John Pettie, Albert Moore, Marcus Stone, Hubert Herkomer, Corot, Millet, Maris, L'Hermite, Rodin, &c., limited large paper edition; "Pen-and-Ink Notes at the Glasgow Exhibition," by T. Raffles Davison, written by Robert Walker, secretary to the Fine Art Section, with about 100 illustrations; "The Great Historic Families of Scotland," by James Taylor, containing accounts of the following families among many others: Menteiths, Douglasses, Maitlands, Campbells, Hamiltons, Gordons, Grahams, Hays, Mackenzies, Maxwells, new edition, in 2 vols.; "Etchings by Paul Rajon, Fortuny, and Others," a collection of 20 etchings after J. L. E. Meissonier, J. L. Gérôme, &c., limited edition, printed on Japan paper; "The Art of Decorating," by Henri Mayeux, translated by J. Gonino, and illustrated with nearly 300 engravings; "Adeline's Dictionary of Terms used in Art, Architecture, Heraldry, and Archaeology," translated and enlarged by C. Whibley, with nearly 1500 illustrations; "Switzerland: its Mountains, Valleys, Lakes, and Rivers," with nearly 200 illustrations; "Japan and its Art," by Marcus B. Huish, with over 100 illustrations; "Invalid Cookery," by Mary Davies, with instructions on the preparation of food for the sick; "The Nurse's Companion in the Sick Room," by Mary Davies; "The Art Annual for 1888," being the Christmas number of the *Art Journal*, consisting of the life and work of J. C. Hook, by F. G. Stephens, illustrated with 6 full-page plates and about 40 other engravings; "The Art Journal Volume, 1888," with 16 full-page etchings and engravings, and several hundred illustrations in the text; "The Year's Art, 1889," by Marcus B. Huish, containing a concise epitome of all matters relating to the arts of painting, sculpture, and architecture which have occurred during the year 1888, together with information respecting the events of the year 1889, with portraits of the A.R.A.'s; "Showell's Housekeeper's Account Book for the Year 1889," with thoroughly revised and corrected tables of daily, weekly, monthly, and quarterly expenditure.

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Girl's Story of Herself," by Rosa Mulholland, with eight full-page illustrations by Lockhart Bogle; "Storied Holidays: a Cycle of Red-letter Days," by E. S. Brooks, with twelve full-page illustrations by Howard Pyle; "Self-exiled: a Story of the High Seas and Africa," by J. A. Steuart, with six full-page illustrations by J. Schöenberg; "Hugh Herbert's Inheritance," by Caroline Austin, with six full-page illustrations by C. T. Garland; "Meg's Friend," by Alice Corkran, with six full-page illustrations by Robert Fowler; "The Saucy May," by Henry Frith, with four full-page illustrations; "The Brig Audacious," by Alan Cole, illustrated by John Schöenberg; "Little Lady Clare," by Evelyn Everett Green, illustrated by Robert Fowler; "Jasper Dene," by Elizabeth J. Lysaght, illustrated by T. H. Willson; "When I was a Boy in China," by Yan Phou Lee, a native of China, now resident in the United States.

New volumes of Blackie's Two Shilling Series of Reward Books, each containing three full-page illustrations: "Susan," by Amy Walton; "Swiss Stories for Children and Those who Love Children," from the German of M^{me}. Johanna Spyri, by Lucy Wheelock; "Linda and the Boys," by Cecilia Selby Lowndes.

New volumes of Blackie's Eighteenpenny Series of Reward Books, illustrated: "The Battlefield Treasure," by F. Bayford Harrison; "Joan's Adventures at the North Pole and elsewhere," by Alice Corkran; "Filled with Gold," by Jennie Perrett; "Edwy; or, Was he a Coward?" by Annette Lyster.

New volumes of the Shilling Series for Children, with frontispieces in colours: "In the Summer Holidays," by Jennett Humphreys; "How the Strike Began," by Emma Leslie; "Tales from the Russian of M^{me}. Kubalensky," by G. Jenner; "Cinderella's Cousin, and other Stories," by Penelope; "Their New Home," by Annie S. Fenn; "Janie's Holiday," by Christian Redford.

MR. DAVID NUTT'S ANNOUNCEMENTS.

A REPRINT, page for page, line for line, and word for word, but in Roman character, of Caxton's "Morte d'Arthur" of 1485, edited, with various readings, from Wynkyn de Worde's and later editions, and bibliographical-critical introduction by Dr. Oskar Sommer—the Spencer copy will be taken as a basis and its deficiencies supplied from the copy formerly at Osterley Park; essays upon Malory and his relation to the French romances will also, perhaps, accompany this reprint, which will be issued in a limited edition and in sumptuous form. A fourth volume of the *Bibliothèque de Carabas*, being the "Fables of Aesop" reprinted from Caxton's edition, with notes, appendices, and an essay upon the literary history of the fables, by J. Jacobs. The "Epistolae Ho-Eliaanae; or, Familiar and Domestic Letters," by James Howell, reprinted from the best editions, with appendix of inedited letters, historical notes, and introductory notice of the author, by J. Jacobs. "The Rubaiyat of Omar Khayyam," a complete English version by Justin Huntley McCarthy. Coleridge's "Marginalia," edited by W. F. Taylor, is nearly ready. Mr. Archer's "Crusade of Richard I." will shortly be issued in the "English History from Contemporary Writers" series, and Mr. Taylor's "Charles II.," in the same series, has gone to press. An English version of Grimm's "Excursionsflora." A "French Method for the use of Cheltenham College," by E. Clare. A "Dictionary of Difficulties met with in Speaking and Writing French," by M. Deshumbert. Revised edition of the "Wellington College French Exercise Books," &c., &c.

MESSRS. HATCHARD'S ANNOUNCEMENTS.

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SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BASCH, S. Maximilien au Mexique: souvenirs de son médecin particulier, p.p. Pauline Drouard. Paris: Savine. 3 fr. 50 c.
CHILLY, Numa de. L'Espionnage. Paris: Baudoin. 2 fr. 50 c.
DEUMONT, E. La fin d'un monde: étude psychologique et sociale. Paris: Savine. 3 fr. 50 c.
LE CHARTIER, H., et G. PILLERIN. Madagascar depuis sa découverte jusqu'à nos jours. Paris: Jouvett. 2 fr. 25 c.
UGER, J. H. W. Bibliographie van Vondel's Werken. Amsterdam: Müller. 4 fl. 50 c.
WIRTH, L. Der Stil der Oster- u. Passionspiele bis zum 15. Jahrh. incl. Leipzig: Fock. 1 M.

HISTORY.

DARESTE, R. Etudes d'histoire de droit. Paris: Larose. 10 fr.
HALBE, M. Friedrich II. u. der päpstliche Stuhl. Bis zur Kaiserkrönung (Nov. 1200). Berlin: Mayer & Müller. 2 M. 40 Pf.
HORNIG, F. Oliver Cromwell. 2. Bd. 1. Thl. Berlin: Luckhardt. 6 M.
KEALL, J. Studien zur Geschichte d. alten Aegypten. III. Tyros u. Sidon. Leipzig: Freytag. 1 M. 30 Pf.
MAHRENSHOLTZ, R., u. A. WÜNSCHE. Grundzüge der statischen u. geistigen Entwicklung der europäischen Völker. Oppeln: Franck. 8 M.
MINGHETTI, Marco. Miel Ricordi. Turin: Loescher. 4 fr.
PROWE, F. Die Finanzverwaltung am Hofe Heinrichs VII. während d. Römerzuges. Nach den Rechnungsberichten bei Bonaldi. Berlin: Siemenroth. 2 M.
SOUCHON, M. Die Papstwahl von Bonifaz VIII bis Urban VI. u. die Entstehung d. Schismas 1378. Braunschweig: Goeritz. 5 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

RZKHA, A. Die Foraminiferen d. kieseligen Kalkes v. Nieder-Hollabrunn. Wien: Hölzer. 2 M.
WILCKENS, M. Beitrag zur Kenntnis d. Pferdegebisses m. Rücksicht auf die fossilen Equiden v. Marragha in Persien. Leipzig: Engelmann. 5 M. 10 Pf.
ZAHLEBRUCKNER, A. Beitrag zur Flora v. Neu-Caledonien. Wien: Hölzer. 3 M. 20 Pf.

PHILOLOGY.

HAASE, A. Französische Syntax d. XVII. Jahrhunderts. Oppeln: Franck. 7 M.
HARTZ, W. v. Kritische Versuche zur fünften Dekade d. Livius. Leipzig: Freytag. 1 M. 10 Pf.
KOSCHWITZ, E. Neuf französische Formenlehre, nach ihrem Lautstande dargestellt. Oppeln: Franck. 1 M. 60 Pf.
LUBARECH, E. O. Ueb. Deklamation u. Rhythmus der französischen Verse. Oppeln: Franck. 1 M. 50 Pf.
STRIV, R. Das Verbum der Mischsprache. Berlin: Mayer & Müller. 1 M. 80 Pf.
TOMASHEK, W. Kritik der ältesten Nachrichten über den skythischen Norden. I. Ueber das arimaspische Gedicht d. Aristes. Leipzig: Freytag. 1 M.

CORRESPONDENCE.

THE ANNALS OF ULSTER.

Youghal: August 29, 1888.

Students of Irish history are indebted to the Council of the Royal Irish Academy for having issued a volume, acephalous though it is, of the Annals of Ulster. The Treasury Minute requires that each chronicle be edited to represent with all possible correctness the text, derived from a collation of the best MSS., with notes added illustrative of the various readings. Compliance with these essentials was of easy attainment here. In the first place, the text, consisting for the most part of simple items, presents but few difficulties. Furthermore, these Annals were among the materials employed by the *Four Masters*. What they omitted has been to a large extent supplied in O'Donovan's notes. Moreover, there is an English version of the seventeenth century in the British Museum, C(larendon, 49). Finally, Latin renderings of the Irish portions were given by O'Connor in his edition (*Rerum Hibernicarum Scriptores*, vol. iv.). All the more disappointing is it, therefore, to find that the execution fails to reach the requisite standard. In fact, given some acquaintance with Irish and Latin, average diligence and tolerable capacity for comparison and induction, then, without consulting a single MS., more reliable work could have been produced from sources long accessible in print. I begin with two instances which lately I had occasion to discuss critically (ACADEMY, No. 816).

(1) The compiler, I submitted proof, was not to be taken upon trust. He had changed the native *orgain*, "plundering," into the Latin *organorum*. Turning to A.D. 814, I find here *Orgain Cluana Cremha*; and, in a note:

"Dr. O'Connor, in his edition of these *Annals*, makes a most extraordinary blunder regarding this entry, which is written quite plain in A. [one of the MSS.]. And O'Donovan (*Four Masters*, A.D. 810, note u) is scarcely more happy. It is a pity that the latter did not consult the MS. A. before constructing the note in question." [O'Donovan (xxxiv) says he compared O'Connor's text with the Bodleian and Dublin copies.]

Why, one asks in wonder, were not the "blunder" and "note" duly set forth, thereby enabling students to judge for themselves? I shall supply the omission. O'Connor gives (*ubi sup.*, 199) *direptio organorum*, adding at foot "Cod. Clarend. 49." Having quoted *direptio organorum* from "Ann. Ult." and the *taking away of the organs* from C., O'Donovan (*loc. cit.*) proceeds:

"It looks rather remarkable that what is made *orgain*, 'plunder,' by the *Four Masters*, is made *organorum* in Latin by the compiler of the annals of Ulster. The probability seems to be that the compiler mistook the Irish word *orgain*, 'plunder,' for *orgain*, *organa*, 'organs'; but Dr. O'Connor, who thinks that the passage is genuine, adds in a note, p. 199, '[that elsewhere he had proved organs were of ancient use in the Eastern, and of not recent invention in the Western, Church]."

Now, whether *direptio* occurs in C., or is O'Connor's rendering of "taking away," as the Royal Irish Academy possesses no copy, I am unable to say. But, for the pith of the matter, that the seventeenth-century translator worked upon a text wherein the native word for "plundering" was made into the Latin for "organs," has (to pass over the critical demonstration), ever since the publication of O'Donovan's edition, been within reach of all who had eyes to perceive. For the old hand, an entry of the very next year shows, in addition to acquaintance with Latin, knew the English of *orgain*, the vocable in question.

A.D. 815 . . . *Loecadh ocus orggain Foibrein, . . . ubi plurimi occisi sunt ignobiles*—" [who] burnt and praised Foivrein, . . . where many ignobles were killed" (O'D., i. 424).

See, then, what we have got here. One authority gives one reading, another of at least equal value disagrees therewith. Whereupon, the less probable lection is given, and the more reliable ignored. One editor falls into a very natural error; another points it out in a note that is a model of discernment and caution. The authority on which both proceeded is suppressed, and they are each pilloried for their pains. Such are the ways of "official scholarship"!

(2) The compiler, A.D. 791, dubbed Melruen and two Aidans bishops. To show the mischief of this commentitious entry, it may be mentioned that it led astray Dr. Reeves, in his work on the Culdees (*Trans. R. I. A.*, xxiv. 126). I made good the fact that the attribution was to be restricted to one of the namesakes. Here, however, the corrupt text is followed blindly, all three personages being made "bishops and solders [sic] of Christ."

(3) Identical in construction is the following:

"A.D. 795. *Dubittir Finglaissi ocus Colgu nepos Duinechdo, Olchobur, mac Flainn, filii Eire, rex Mumhain, scribae et episcopi et ancoritae, dormierunt*—D. and C., O. son of Flann, king of Munster, [and] scribes and bishops and anchorites fell asleep."

They are, it is to be feared, not the only persons who have fallen asleep in this place. The new "king of Munster," I would fain believe, was the creation of some ignorant scribe, confounding this O. with king O., son of Keneth, who died more than half a century later, A.D. 850. Who the contemporary ruler was we ascertain from an entry, A.D. 792, thus rendered in C.: "The ordination of Artroi mac Cahail upon the kingdom of Mounster" (O'D., i. 395). Furthermore, the emendation and version, "[and] scribes," &c., are, it is easily shown, entirely erroneous. For O., son of F., was a scribe, bishop, and anchorite (*Four Masters*, A.D. 792). *Scribae, episcopi, ancoritae*, accordingly, qualify Olchobur. The true reading is consequently obtained by omitting *Rex Mumhain* and *dormierunt*, prefixing *Dormitatio* and placing D., C. and O. with the dependent words in the genitive. Whether this O. was the same as the O. of Scattery Island, whose obit the *Four Masters* give A.D. 792, is beside the present question.

The following will show how a minimum of research among published authorities would have sufficed to amend a text that is worthless as it stands here.

(4) "A.D. 534. *Dormitatio Muchti xiii. Kal. Septembris*." Read *xiii. Kal. Sept.* The *Calendar of Oengus* (ed. Stokes, ccxiv.) and the *Four Masters* (A.D. 534) place the demise on the 19th, not the 20th, of August.

(5) "A.D. 626. *Visio quam vidit Furseus, religiosus, episcopus*." But Bede, who devotes a chapter of his Ecclesiastical History (iii. 19) to Fursey, says never a word of his being a bishop.

(6) "A.D. 748 . . . *et ventus magnus. Dimerisio familiae lae*." Here, as we learn from the corresponding entry in the *Four Masters*, a single sentence has been cut into two. A.D. 744, "A great storm came in this year, so that a great throng of the family of Iona of Colum Cille was drowned." The scribe omitted the connective. A better lection has been preserved in C.: *D. f. I., propter ventum magnum* (O'D., i. 347).

(7) A.D. 755. *Bellum Gronnae magnae*—"The battle of Gronn-mor." Gronn-mor is a brilliant discovery in Irish topography. The editor evidently looks upon Gronn as a native vocable. But *gronna*, if he will allow me, is Latin. The word is to be found (to quote only such works as were published before the editor essayed this task) in O'Connor's *Stowe Catalogue* (131) and Mr. Stokes's *Irish Glosses* (118). It means a "bog," Irish *moin*. Hence the fight was fought in a locality called *Moin mor*—"big bog." "The place," the note says, "has not

been identified." The initial step in that direction has now been taken in the recovery of the native designation.

(8) A.D. 780. *Magna contentio in Ard Machae, in quinquagesima die, in qua cecidit Condalach, mac Aillelo*—"Great confusion in A.-M. on Quinquagesima day." In a note: "*Quinquagesima*—'Shrovetide,' *Ann. Clonmacnoise*." This is a very serious error. But it is instructive as furnishing fresh proof of the futility of mere dictionary knowledge in cases demanding discrimination. Reference to the Stowe Missal shows at once what *quinquagesima dies* meant in the Early Irish Church.

"Pentecosten: et diem sacratissimam celebrantes quinquagesimae Domini nostri, Ihesu Christi, in qua Spiritus Sanctus super apostolos descendit" (fol. 24b; my ed., p. 211)

In the note I quote "*De Pascha usque Quinquagesimam*" from one of the Canons of the Second Council of Tours (A.D. 567). Its omission from the Corpus Missal proves that Quinquagesima Sunday was of no special significance even in the Mediaeval Irish Church. The contest in question took place, accordingly, on Pentecost Day.

(9) This entry enables another to be completed. (It is naturally passed over in the present edition without remark) A.D. 788. *Contentio in Ard Machae [in quinquagesima die], in qua iugulatus est vir in hostio oratorii lapidi*. The similarity of *in quin-* and *in qua-* led the scribe to omit the bracketed words.

Connected herewith are two cognate events which, lying, as they do, outside the beaten track, I do not tax the editor with inability to elucidate. Their novelty and importance demand more attention than can be devoted to them in this place. In due time I shall revert to the subject.

(a) A.D. 818. *Cengcigis Airdd Machae cernaigi, cen tucbail scrine, ocus cumusc ann, i torchair mac Echdach, mic Fiachnae*—Pentecost of Armagh without celebration, without elevation of shrine, and contention therein, in which fell Mac E., son of F.

Elevation of shrine, the note states, was "some Whitsuntide ceremony, or procession, at Armagh, of which no notice occurs elsewhere, so far as the editor is aware."

(b) A.D. 892. *Cumusc a cengcigis i n-Ard Macha, etir cinel n-Eogain ocus Ultu, du i torcrad ilii*—Thus translated in C. "Contention in Ardmach in Whitsontide, between Tyreowen and the rest of Ulster, where many were slain" (O'D., i. 543).

The explanation of these four occurrences is supplied by the *Liber Anguli* in the Book of Armagh (fol. 21d):

"Fundamentum orationis in unaquaque die dominica in Alto Machae ad Sargifagum [sarcophagum] martyrum* aduendum aboque revertendum: id est, 'Domine, clamavi ad te' [Ps. 140], usque in finem; 'Ut quid, Deus, repulisti in finem' [Ps. 73]; et 'Beati immaculati in via' [Ps. 118], usque in finem; benedictionis [-es]; et quidecim ψ almi graduum [Ps. 119-133]."

Ad sargifagum martyrum is glossed, on the left (centre) margin, *du ferti martur*—"to tomb of relics." The *scria* of the *Annals* is accordingly the *sargifagum* of the *Liber Anguli*. The elevation was solemn exposition of the shrine for the veneration of assembled worshippers—parishioners and pilgrims.

Disputes—sometimes, as in the instances here recorded, attended with loss of life—must have arisen frequently between rival septs respecting precedence in the procession, or within the church. In connexion with the last-mentioned brawl, the *Four Masters* (A.D. 889) had before them a most valuable document (whether they copied it correctly I do not stay

to inquire)—the sentence pronounced by the Archbishop of Armagh upon the sacrilegious combatants.

(10) A.D. 803. *Mare terram abscondit, id est, ined da boo deac di thir*—"to the extent of the land of twelve cows." But *ined* (recte *inad*) properly signifies "site." The true reading is *med*, which is given in O'Connor. That this was the vocable the translator of C. had before him appears clearly from his version, "the extent of twelve cows of land" (O'D., i. 410).

One item is such a neat illustration of the value of the (absurdly named) *Chronicon Scotorum* that the temptation to quote is irresistible. A.D. 891. *Ventus magnus in feria Martini* [November 11]. Mac Firbis [A.D. 892] reads: *Ventus magnus a mi Marta*—in the month of March! His editor (the same whose name is prefixed to the present volume) accepts the lection with touching credulity; although even the *Four Masters*, A.D. 888, gave the true date.

Here, for the present, I conclude. I deem it unnecessary to point out how far corruptions of form pervade the Latin and Irish of the text; or to what extent the notes are adequate in comprehensiveness and accuracy. Enough, it is submitted, has been advanced to establish that the work here presented is unreliable for purposes of critical and historical research.

It is not yet (fortunately there are grounds to hope) too late to suggest a partial remedy. The version in the British Museum Dr. O'Donovan appraises thus:

"The translation is exceedingly valuable; for it has preserved to posterity the equivalent English of a great portion of the Irish language, as it was understood by one of the hereditary professional seannachies or chroniclers of Ireland, about two centuries ago" (*Four Mast.* xxxiv.).

This indicates the direction in which the economy of the present publication can be advantageously altered. Let the editorial translation be omitted and Clarendon 49, with corrective notes supplied instead. If we are unable to edit our linguistic remains in a manner commensurate with the requirements of scholarship, let us, at least, facilitate progress by furnishing inquirers with authentic copies thereof.

B. MACCARTHY.

MEDIAEVAL LATIN.—THE NAME "MOSINU."

Bath: Sept. 24, 1888.

I am writing away from home, and from books and MSS., but I think that memory serves me sufficiently to throw some light on the points raised in the last number of the ACADEMY by Dr. Logeman.

Almost all the phenomena that he mentions are more or less common in MSS. in no way connected with England. I do not exactly remember to have met with forms like *debuad*, *propiciad*; but in particular words, like *inquit*, *deliquit*, *ad*, *adque*, the substitution of *d* for *t* in MSS. of the tenth century and older is so common that it must go back to very early archetypes indeed. The converse change in *se*, *aput*, &c., is also extremely ancient. Again, the omission and insertion of *h* abounds in MSS. and inscriptions of the earliest date and most diverse origin. I am by no means sure that it would not be possible to formulate some general conclusions as to the different tendencies in different localities, but they do not lie upon the surface. The interchange of *o* and *u* (as in *munteu*) I should have said was especially common in French MSS. of the Merovingian period, but it is also found elsewhere. I would suggest to Dr. Logeman, if he wishes to find out how far such usages as those he mentions are peculiar, that he should look in the *Apparatus Criticus* and index of

the splendid edition of Gregory of Tours in the "Monumenta Germaniae Historica," or in other volumes of the series, and that he should consult the indices to the *Corp. Inscr. Lat.* I quite agree that it often needs great care to determine whether a form is original or not. Many forms are set down as provincialisms which are really widely diffused.

I take this opportunity to thank Prof. Rhys for his answer to my letter in the ACADEMY of September 15. The information which he gave was, perhaps, rather interesting in itself than available for my particular purpose. He could, however, I feel sure, tell me if it is possible, philologically, to connect the name "Mosinu" with St. Sillan. W. SANDAY.

[In Dr. Logeman's letter in the ACADEMY of last week, col. 191, l. 13, read "coherceat"; l. 17, read "æfde"; l. 18, read "hæftemæt"; and in note correct reference in *Germania* to "23,398, trametas, paginas; Prudentius Glosses."]

THE "DAYS" OF GENESIS.

Preston Rectory, Wellington, Salop: Sept. 24, 1893.

I have only just seen Dr. Littledale's letter on the "days" of Genesis. I am obliged to him for the opportunity of modifying my statement alluded to. Instead of "no one," read "scarcely anyone." St. Augustine's explanation, however, seems to me impossible, and has failed to convince even the orthodox. Surely such expressions as "the greater light to rule the day, and the lesser light to rule the night," and "to divide the light from the darkness," in reference to the three post-solar days, must apply to ordinary days, and not to indefinite periods. On this question the words of Archbishop Pratt may be quoted:

"There is one class of interpreters with whom I cannot agree—I mean those who take the six days to be six periods of indefinite length. . . . Is it not a harsh and forced interpretation to suppose that in Exodus xx. the 'six days' in verse 9 do not mean the same as the 'six days' in verse 11; but that in this last place they mean 'six periods'? In reading through verse 11, it is extremely difficult to believe that the 'seventh day' is a long period, and the 'Sabbath Day' an ordinary day, that is that the same word 'day' should be used in two totally different senses in the same short sentence, and without any explanation" (*Scripture and Science*, p. 45).

Similarly also, in characteristic language, the late Dean of Chichester writes:

"Such an interpretation seems to stultify the whole narrative. A week is described. Days are spoken of, each made up of an evening and a morning. God's cessation from the work of creation on the seventh day is emphatically adduced as the reason of the Fourth Commandment—the mysterious precedent for our observance of one day of rest at the end of every six days of toil—'For in six days [it is declared] the Lord made heaven and earth.' You may not play tricks with language plain as this, and elongate a week until it shall more than embrace the span of all recorded time" (*Inspiration and Interpretation*, p. 38).

Of all classes of interpreters the philological contortionist presents the most hopeless case to deal with. Eel-like he eludes every grasp as to my "sweeping statements" (see ACADEMY, Sept. 15). I will only say that I am in accord with those writers, several of whom are of the orthodox school, who maintain that the Biblical narrative clearly indicates the universality of the Deluge; and I would willingly do a little more "sweeping" were there any reasonable prospect of brushing away into the kitchen-middens of the past the dust and cobwebs of forced interpretations.

W. HOUGHTON.

* Martyrem in MS., with *m* placed over *e*, by original hand.

"CRAG," SIGNIFYING "NECK."

Merton College, Oxford: Sept. 22, 1888.

Another instance of this word is to be found in a translation of Plautus by B. Thornton (1767, vol. i., p. 327, in the edition I have consulted):

"How I shall chop the crags from off the chines."

The Latin word is *collos*.

It is, I suppose, certainly the same word as "scrag," "a scrag of mutton," "to scrag": but what is the precise relationship of the two forms?

Is "scrag" the original one, and has the initial "s" dropped out in some dialect, as apparently in *τέρος-στέρος* in Greek? I cannot find any number of English doublets beginning with *scr-*, *cr-*; but, perhaps, "scratch," compared with German "kratzen," is parallel; and "crook" is traced by Prof. Skeat to a $\sqrt{\text{SKARK}}$. "Crook" is, indeed, I suppose, a cognate of this "crag," as the $\sqrt{\text{ }}$ seems to mean "shrinking," and a word meaning "shrunken" can come to mean either "crooked" or "lean, scraggy." G. R. SCOTT.

P.S.—It is curious that "crick," another variety of "crook," is now-a-days used specially of the neck. German "Kragen," neck, collar, must, I take it, go along with this word "crag."

THE COLOUR "PERS" IN CHAUCER.

London: Sept. 23, 1888.

It may interest Mr. Paget Toynbee to know that in Royal MS. 20 C 7 (a work of the time of Richard II.) is a figure of a "Doctour of Phisik" clad in a long robe of a faint, slightly neutral, purple colour, bearing some resemblance to the lighter purple of a peach. I have frequently met with this colour, and variations of it, in MSS. of this period. If it be "pers," the "Doctour," in this case, is clad in pers and green, for he wears over the robe a cape or tippet of the latter colour.

J. P. EMSLIE.

"ZABA" IN THE DIALECT OF CREMONA.

London: Sept. 24, 1888.

To dispel the doubts which Prince Bonaparte still entertains respecting the use of the word *zaba*, and the pronunciation of the *s* (not *z*) in *satt*, I can only refer him to such living authorities on the Cremonese dialect as the *Avvocato* Melchiorre Bellini (a vernacular poet) and Dr. Fulvio Cazzaniya (a distinguished writer on social questions, and the editor for many years of Cremona's best newspaper).

The criticism on Peri's dictionary came from some of his fellow-citizens at the time of its publication, and I have heard it often repeated. Prof. Biondelli, the well-known philologist, was not a Cremonese; and he was working in such a wide field of linguistic researches (old American languages, Cufic inscriptions, Gallo-Italic dialects, slang, &c.) that omissions or errors in a vocabulary of a dialect which was not his own may easily have escaped his attention.

F. SACCHI.

MAIDEN'S GARLAND.

Copenhagen: Sept. 19, 1888.

Will you allow me to direct attention to two lines in Gay's mock-pastorals, *The Shepherd's Week* (1714), evidently referring to the custom of hanging maiden's garlands in parish churches. They occur in the fifth pastoral (l. 143-44), and are uttered by Grubbinol, when relating the death and burial of Blouzeland. Quoting from the second edition, I retain the ancient orthography:

"To her sweet Mem'ry flow'ry Garlands strung,
O'er her now empty Seat aloft were hung."

AD. HANSEN.

APPOINTMENTS FOR NEXT WEEK.

WEDNESDAY, Oct. 3, 8 p.m. Elizabethan Literary Society: "Marlowe's 'Tamburlaine the Great,'" by Mr. F. Rogers.

SCIENCE.

Dictionary and Grammar of the Kongo Language. By the Rev. W. Holman Bentley. (Trübner.)

THANKS mainly to the development of missionary work throughout Equatorial and South Africa, the materials are rapidly accumulating for the scientific study of the great Bantu linguistic family, which holds almost exclusive possession of the whole of this region from about 4° north lat. southwards. The fundamental unity of Bantu speech, first indicated by Dr. H. Lichtenstein early in the present century (*Reisen*, Berlin, 1811), and fairly established on a solid foundation by the comparative researches of Bleek, coincident with the opening of the new era of African exploration, has been strengthened, and its range widened *pari passu* with the progress of geographical discovery in the Ogoway, Kongo, and Upper Nile basins. The surprisingly homogeneous character of the dialects current throughout this immense domain is stamped upon the very territorial, and especially the ethnological, nomenclature of the countless tribes and peoples ranging in one direction from the Niger Delta to Kafirland, in another from the northern shores of Victoria Nyanza to Damaraland on the South Atlantic seaboard. It is this remarkable uniformity—which extends in varying degrees to the vocabulary, the phonetics, and grammatical structure—that lends such paramount interest to the Bantu family. Philologists here find an absolutely independent linguistic system covering a vast area; but, unlike the Aryan, for instance, not yet broken into profoundly divergent groups, whose mutual affinities cannot always be clearly determined.

In the preface to this excellent manual of the Kongo, a highly typical member of the family, Mr. Bentley draws special attention to this astonishing phenomenon, remarking that

"identical rules, words, forms, and turns of expression, are spread over the whole area inhabited by the Bantu race, and are found among peoples who can have had no intercommunication since their first separation, such as the languages spoken at the Cameroons and in Zululand, which are 3,000 miles apart."

He further informs us that, in preparing his Kongo work, he was much helped by the study of other Bantu grammars, such as the Swahili, spoken on the opposite side of the continent along the Zanzibar Coast. It is as if a student of Irish or Norse were to derive any practical aid from a knowledge, say, of Russian or Albanian.

The contrast becomes all the more striking when it is remembered that some of the Aryan tongues have been cultivated for over two thousand years, while none of the Bantu idioms have ever been reduced to written form till quite recently. Apart from the imperfect vocabularies of Brusciotto de Vetralla (1650), de Canneatim (1804), and one or two others, the present is the first dictionary of the Kongo language that has ever been compiled. The materials both for it and for the accompanying grammar were

collected during the five years spent amid his missionary labours in the Kongo region by Mr. Bentley, who went out with Mr. Comber of the English Baptist Society in 1879. Two more years of assiduous work under much physical suffering and temporary loss of sight were devoted to the elaboration of these materials in England; and, thanks partly to the zealous co-operation of his wife and of an intelligent young native of San Salvador, Mr. Bentley may be congratulated on having produced the most comprehensive work that has yet appeared on any single member of the Bantu linguistic family. The labour bestowed on the dictionary, which comprises both an English-Kongo and Kongo-English section, is shown by some of the ingenious devices employed to make this part of the work as complete as possible. Thus,

"while the Kongo-English section was under revision, a number of words were found in a singular manner. I was working out the idea of a Kongo primer, representing all the possible combinations of consonants with vowels—*ba, be . . . mba, mbwa, &c.* Then syllabic combinations, as *baba, beba . . .* After a few examples I took notice only of those combinations which were actually Kongo words, and sometimes a whole set of words could be found with all the vowels, as above; sometimes one vowel would have no example, and I would then ask Nlemvo [his native fellow worker] whether they had such a word, for instance, as *yaba*. 'Yes,' he would say, '*yaba* is to root up by handfuls.'"

In this way the whole alphabet was gone through at intervals during several months, the result being the finding of about 300 new roots, which would otherwise have escaped detection.

Similar conscientious care has been given to the grammatical section, as shown especially in the treatment of such characteristic features as alliterative concord illustrated with useful comparative tables of old and modern class prefixes, nominal derivation disposed under twenty separate heads, and verbal conjugation with copious and well-arranged paradigms of the modal, temporal, causal, reciprocal, negative, and other almost endless forms of the Bantu verb, as fully developed in the Kongo branch. For the first time, as far as is known to this writer, a perfectly clear explanation is given of the curiously subtle distinctions between the transitive, passive, middle, and passive middle forms of the active verb, as in *baka*—to catch, *bakwa*—to be caught, *bakama*—to get caught (middle), and *bakamwa*—to have something caught (passive middle). Thus, to take the last two: *E nkombo a mfumu yabakama*—the chief's goat got caught (middle); *O mfumu yabakamwa e nkombo*—the chief was caught as to his goat—i.e., had his goat caught, say, by a crocodile (passive middle).

Such nice distinctions, expressed with the greatest ease by perfectly regular verbal and nominal forms, abound not only in Kongo, but to a greater or less degree in all the typical members of the family. Hence the somewhat enthusiastic manner in which Mr. Bentley, in common with most Bantu students, speaks of this linguistic system.

"At every point and turn new surprises were met with, as the richness, flexibility, subtlety of idea, and nicety of expression of the language revealed themselves. We find the Kongos speaking a language so exact and truthful that

the tricks, the double intention, the falsities and illogical perversions, which are so freely perpetrated in European languages would not be possible in Kongo argument."

But while it may be admitted that the morphology or mechanism of Bantu speech approaches an almost ideal perfection, the capabilities of a language incapable of equivocation must obviously be extremely limited. A translation of the Bible is, doubtless, a severe and even an unfair test; but the attempts to render quite ordinary English texts often end in ludicrous failures. Speaking of the Yao, a Bantu dialect widely diffused throughout the Nyassa region, the Rev. Duff Macdonald frankly admits this, and gives some striking instances, such as, "morning, master," the nearest approach to the "hail, master" of Judas; "he bit" or "smelt him" for "he kissed him"; and the woful hash made of "His delight is in the Law of the Lord," extorting the remark, "I could not have believed that such nonsense was possible unless I had actually come into contact with it" (*Africana*, ii., p. 90).

Kongo, the court language of the San Salvador kings, and more or less subject to Portuguese influences for nearly four centuries, can do much better than this. But even here it is easy to see that the so-called versions of Biblical texts are for the most part a kind of *tour de force*, or linguistic jugglery, effected chiefly by giving to concrete terms abstract meanings which they do not naturally possess, and which are absolutely unintelligible to the native mind. Thus in this very dictionary the word "guilty" is rendered by *nkwa*, which really means a comrade, associate, accomplice, a "pal" in fact; "innocence" is *lembama*, that is, gentleness, meekness, or docility; and to *velola* = to be bright or limpid, is appended the significant gloss: "This word has been adopted to express the idea of *to be holy*." This is all very well for the European translator, or philological student; but it cannot beguile the African neophyte, who, when he hears the "Holy of Holies," for instance, spoken of as the "Bright of Brights," or "Limpid of Limpids," thinks probably of his burnished war-axe, or of some local purling stream, and wonders what it can all mean.

At the same time, this is not the fault but rather the misfortune of Mr. Bentley, who is fain, like other translators, to make the most of the available resources. When, however, he proceeds to derive from the assumed perfection of Bantu speech an argument for the doctrine of the Fall of Man, he at once runs counter to the whole tenor of modern thought:

"Once more," he writes, "we are brought face to face with the fact that, the further we trace the forms of speech found among barbarous, or as some are pleased to call them 'savage' people, we can but feel that there has been to them a greater past. We find them peoples whose language is superior to themselves," &c.

But it has been shown above that this superiority is a delusion; and it may be stated broadly that the speech of all peoples, whether savage or cultured, is exactly on a level with their mental capacity. In general the idioms of even the lowest tribes—Australians, Fuegians, Hottentots, Andamanese, for instance—have through continual use from age

to age acquired a marvellous excellence as apt instruments for the accurate expression of a very narrow range of ideas. We admire them as we admire the polished stone implements of the neolithic age, and we regard both as indications not of a downward but of an upward tendency. Stone has been replaced by copper, bronze, iron, and steel; the rude, but doubtless serviceable, speech of our remote Aryan ancestry has been slowly elaborated into the highly tempered instruments which, in the hands of Plato and Shakspeare, have been found adequate to the embodiment of the highest flights of human fancy. But, meanwhile, as stone is to steel, so is Bantu to Greek or English—all perfect after their kind, or nearly so.

Mr. Bentley's most useful Kongo manual is excellently printed; but by a strange oversight a much needed table of contents has been omitted.

A. H. KEANE.

CORRESPONDENCE.

PAUL'S "PRINCIPLES OF THE HISTORY OF LANGUAGE."

University College, Liverpool: Sept. 24, 1888.

In his notice of my translation of Paul's *Principien* your reviewer regrets that the process of adaptation has not been carried much further than it has been. Will you allow me to point out that, in the preface to the work, it is expressly stated that my intention is to publish an appendix embodying instances from English and other languages? To have inserted these in the present volume would have made it far too unwieldy and expensive; and I deliberately, not without consultation with some of our most active workers in comparative philology, determined to adopt this plan. To have rendered the German examples into English would in most cases spoil the whole point of the example—especially where these were cited from Old-High-German and Middle-High-German.

I wish also that your reviewer had cited the name of Prof. Herford, whose fine taste and accuracy aided me in translating the most difficult German that I have met with.

HERBERT A. STRONG.

THE ERUPTION OF KRAKATOA.

MESSRS. TRÜBNER will publish on October 1 the report of the committee appointed by the Royal Society to investigate the eruption of Krakatoa in 1883, and subsequent phenomena. It is edited by Mr. G. J. Symons, the chairman of that committee, which also included Prof. George Stokes, Dr. Geikie, Prof. Bonney, Mr. Norman Lockyer, &c. After a full history of the appointment and proceedings of the committee, the following will be the main chapters:

"The Volcanic Phenomena of the Eruption, and the Nature and Distribution of the Ejected Materials," by Prof. Judd.—This part gives an epitome of the history of the volcano from the seventeenth century; describes the minor May eruption, when the smoke column was estimated to be seven miles high, and the great eruption of August, when the estimated height of the smoke column was seventeen miles, darkness extended 150 miles from the volcano, and 36,380 persons were killed, chiefly by the sea waves. Describes the geological structure of Krakatoa, and of the ejected pumice and dust, pointing out the differences in that which fell at distances up to 900 miles from the volcano.

"The Air Waves and Sounds caused by the

Eruption," by Lieut.-Gen. Strachey.—This part shows that the concussion to the atmosphere was so intense that it affected every barometer in the world, and set up a series of air waves which were traceable more than four days after the eruption; and that the sound was heard certainly 2000 and most probably 2968 miles from Krakatoa.

"The Seismic Sea Waves caused by the Eruption," by Capt. W. J. L. Wharton.—This describes the fearful loss of life and structural damage produced by the great wave 135 feet high, and the rate of translation of that wave to all the principal tide-gauges in the world. It was observed even at Havre, 10,780 miles from its starting-point.

"The Unusual Optical Phenomena of the Atmosphere 1883-86, including Twilight Effects, Coronal Appearances, Sky Haze, Coloured Suns, Moons, &c.," by the Hon. F. A. Rollo Russell and Mr. E. Douglas Archibald.—This part gives descriptions of the unusual twilight glows in various parts of the world, pointing out in what respects they differed from ordinary sunsets, and discusses their proximate physical cause. It gives a list of the places and dates at which the sun or moon was observed to be blue, green, or of other unusual colour. Describes the peculiar sky-haze and its effect, also the large red corona round the sun, generally known as Bishop's ring, and Prof. Kiessling's experimental reproduction of analogous appearances. Gives a chronological list from nearly all parts of the world of the first appearances of the optical phenomena—shows their general distribution in time and space, and the velocity of translation of the smoke stream, and explains the relations between it and the ordinary movements of the atmosphere. Considers the altitude of the stratum producing the phenomena, and its gradual descent. Gives a list from A.D. 1500 to 1886 of the principal volcanic eruptions, and of remarkable optical phenomena frequently synchronous with them, and concludes with a general analysis of the evidence as to the connexion between the unusual optical phenomena of 1883-86 and the Krakatoa eruption.

"The Magnetical and Electrical Phenomena accompanying the Krakatoa Explosion," by G. M. Whipple.

The work will extend to about 500 pages, royal quarto. It will be illustrated with forty-five coloured and other plates, including chromolithographic reproductions of six crayon sketches of the twilight and after-glow of November 26, 1883, by Mr. W. Ascroft; and it will be provided with ample indexes.

SCIENCE NOTES.

MR. W. P. JERVIS, the author of the well-known work, in three volumes, on the mineral resources of Italy (*I Tesori sotterranei dell'Italia*) is about to publish an additional volume, which will be devoted to a description of the building stones of the country. For many years he has been engaged in studying the ancient buildings of Italy, with the view of determining the source of the stones employed in their construction; and the forthcoming volume will embody the results of his investigations.

PHILOLOGY NOTES.

PROF. ASCOLI, of Milan, has just published a further instalment of his edition of the Old Irish Codex in the Ambrosiana. It comprises ff. 120^d—138^b, and is followed by forty-eight pages of his *Lexicon palaeo-hibernicum*, containing the end of A, the whole of E, and the first part of I.

A VOLUME of essays on comparative philology and Sanskrit literature is about to be published by Prof. Regnaud. The most important of these will be an "Étude sur le Rhotacisme proethnique." This essay is of an exhaustive character, and will go towards proving the untenability of the theory which sees agglutination in the suffixes of the Indo-European languages. Prof. Regnaud shows that the past history of Indo-European speech has not differed from its history to-day, and that the attachment of suffixes in the parent language was due to the same cause as that which makes the Englishman create a word like "socialism," or the Frenchmen form new verbs like "télégraphier." To use Prof. Regnaud's own words:

"La principale conséquence à tirer de l'ensemble des faits qui précèdent, c'est qu'on a beau pénétrer profondément dans le système de la dérivation indo-européenne, nulle part on ne rencontre la moindre trace d'agglutination. On voit, au contraire, partout les suffixes se développer et s'ajouter aux formes simples par voie d'emprunt analogique, d'après le procédé qui est encore vivant à l'heure qu'il est, et dont nous nous servons pour créer des mots tels que constitutionnel, socialisme, gouvernemental, &c."

FINE ART.

BARTOLOMEO NERONI, CALLED "IL RICCIO."

THE beauty of the wood-carving in the Coro of the Cathedral of Siena has induced me to investigate the small remnant left of the history and labours of the artist Riccio who designed it. Gaetano Milanese, the writer of the commentary on Vasari's *Lives of the Italian Painters*, who was for a time librarian of the Bibliotheca Senese, enjoyed every facility to learn much more than any stranger can pretend to concerning Siena celebrities. Yet he gives so little space to this admirable architect and painter in his reference to him as pupil and son-in-law of Sodoma (prince of Siena painters) that it is not difficult to add further details.

Riccio was born no one knows when, or precisely where, and died old and sore-stricken with gout and rheumatism in 1571, as says Milanese; but, according to a very good authority, Romagnoli—who has left MS. notices of all the art personages of Siena—two years later. The great productions he prepared for the Coro were ordered by Messer Marcello Tegliacci, then *operajo*, or clerk of the works of the cathedral, who was ambitious to leave a name for the improvements made in his time.

The former Coro, executed by Francesco Togni of Siena, was in a ruinous state of disrepair, but part still remains on each side, distinct from the fifteen stalls in the centre from Riccio's designs. What survives of the old Coro is adorned with thirty-six inlaid panels (*tarsia*)—more or less rightfully taken from the Mona-tery of Montoliveto Maggiore, twenty miles distant, by Cardinal Felice Zondadari, Archbishop of Siena, when Napoleon suppressed all conventual institutions in Tuscany at the beginning of this century—forming a portion of a work by Fra Giovanni da Verona, which, it is said, occupied him from 1363 to 1397 to complete. Tegliacci was resolved to entrust the task he contemplated to Riccio, although in 1567 he was broken by age, illness, and exile, having been driven from Siena to Lucca by the disastrous events following the destruction of the Republic by Duke Cosmo of Florence. It is pitiable to read of the old painter bending his stiffened fingers to plan this immense labour of love, for such it largely was, inasmuch as, despite the anxiety of the worthy *operajo* to utilise his talents, Riccio was probably no great pecuniary gainer by the result, and an attempt was certainly made to defraud

him of the reward he so dearly earned. A prolonged lawsuit was forced on him by the ill-will of his litigious employer. The tribunals, Milanese says, restored to him his just debt; but I read in Romagnoli's MS. that one of his two daughters had to bring an action after her father's death for 170 scudi owing for the lectern, and received a verdict awarding her only seventy. Riccio, after a life of untiring industry, died poor, not long surviving the embodiment of his creative skill in the solid form represented by the combined achievement of four dexterous wood-carvers, who carried out his designs to perfection. Their names, thenceforward to be perpetuated, were—Teseo Bartolini, of Pienza; Benedetto di Giovanni, of Montepulciano; assisted by Baccio Descherini and Domenico Chiari, two Florentine sculptors. These artificers completed the fifteen stalls of the Coro in the short space of two years (1569 and 1570) at a total cost of 16,207 scudi.*

The sketches for these, and for the *seggio ebdomadario* or *residenza* on the right of the high altar, used by the officiating priests during the celebration of the mass, are still to be seen in a faint and blurred condition as drawn by Riccio's own hand, with his memoranda written on them; and the retouching of these has been properly blamed by all persons competent to form a right judgment. The *residenza* was begun and finished in the year 1573 by Benedetto di Giovanni and a Florentine named Domenico di Filippo, and the cathedral archives show it to have cost 3920 scudi. The *leggio*, or lectern, was also finished in 1573 by Benedetto di Giovanni, of Montepulciano, and the Florentine Domenico di Filippo, then appointed chief sculptor to the cathedral. It cost 2414 scudi. Romagnoli copies twenty pages of hopelessly intricate description of these elaborate *capolavori* from Alfonso Landi, an author whose nearly forgotten volume explanatory of various art treasures at Siena is still existing in a MS. begun in 1655, and well worth careful perusal. But I prefer to leave to photographers† the task of introducing to your readers the multiplex shapes and fanciful figures in which the genius of Riccio is portrayed to us in his latest and most renowned work. The cathedral of Siena contains another instance of his versatile activity in the elegant marble staircase leading to the great pulpit of Niccolo Pisano, which is one of the glories of thirteenth-century art.

Romagnoli emphasises the peculiar fitness of the choice of Riccio to end his artistic career as he did by this magnificent Coro. He speaks of him as a "machine," whose burden of physical suffering did not prevent him sitting at all possible ease near his work-table, to make and unmake on paper what he could no longer do on canvas, or on wall; and he points out that his compulsory abstention from long familiar, but now impossible, triumphs of art left him free to indulge his love of fantastic detail, in the way so abundantly seen in the profuse decoration of this admirable conception.

This remarkable man has bequeathed many other titles to notice, and Siena is adorned by various specimens of his pictorial art and palaces of his architecture. One striking feature of his character is said to have been an ardent pursuit of the study of alchemy, adopted late in life, at a period when that science was much in vogue. The same profitless occupation is also related to have been a cause of many grievous troubles to another prominent artist then living, Parmigianino. A further record remains, and it is the only one existing of his personal appearance, viz., a miniature of

him done by himself in a choir-book, preserved in the library at Genoa, representing him in extreme youth, and showing him to have had long and blonde locks of hair, from which, likely enough, was derived his distinguishing cognomen, "Il Riccio."

There is a *taccuino*, or sketch-book, once belonging to Riccio, religiously preserved under a glass case in the Siena library; and, having turned over its sixty-six pages, I would willingly submit to others a glance at its contents. A certain Ciaccheri, of whose collection it once formed part, writes on the title-page that a few leaves, naming those marked 21 and 34, are interpolated with designs by Francesco di Giorgio di Martino, another eminent architect of this city. The descriptive handwriting on these is plainly different from that of Riccio's notes. The first thirty pages consist of sketches of fragments of columns, capitals, and cornices, with numerous embellishments; those subsequent, of revolving cranes, pulleys to draw heavy weights, water-mill machinery for grinding corn, geometrical and other figures suggesting a study of perspective; and, lastly, some graceful forms of vases. The volume, however, contains no sign of his employment as a military engineer in the repair of the fortresses of Asinalunga, Chiusi, Massa, Sovana, Monte Rotondo, and others in 1552 and 1553, when the rulers of the Republic of Siena despatched him to strengthen those places against the rising tide of its enemies. Gaetano Milanese certifies in writing as follows: "This book, judging by comparisons made of autograph letters and papers of Riccio, is certainly from the hand of Bartolomeo Neroni detto Riccio, painter and architect in Siena."

Skilled in most branches of art, Riccio principally excelled as a painter; and, besides his many original works, he successfully completed several unfinished pictures of his father-in-law, Sodoma, whose transcendent artistic merit is now universally acknowledged. Let me say here that Sodoma's personal eccentricities, including his sporting tastes, and fondness for talking birds and strange animals, were greatly exaggerated and misunderstood by Vasari. His character only needs an unprejudiced examination of the Siena historians to acquire nobler aspects than any hitherto vouchsafed by followers of the Arezzo biographer.

In architecture Riccio's principal buildings are the Palazzo in Via del Casato, now belonging to the Paellini family; those of Francesco Tantucci alla Dogana, and of Agostino Bardi, near la Postierla, in Siena; also the Convent of the Derelitte, now destroyed, but formerly containing his best picture—"The Descent from the Cross."

In the appendix by Milanese to Vasari's "Life of Sodoma," it is said that Riccio married, when young, Faustina, daughter of his *maestro*, by whom he had two daughters, Persenia and Beatrice; and that, at her death in 1551, he took for his second wife Giuditta di Giovanni di Giuliano Giovannangeli, who survived him. The same writer adds that Persenia married Scipione Rinaldi, and merely alludes to Beatrice as a sharer in her father's property by the terms of his will. Romagnoli, founding his statement on the strong authority of Dr. Giulio Mancini, of Siena, who wrote circa 1615, adds that one of the daughters (he does not say which) took the veil as a nun, and that the other married a wealthy and respected citizen named Pompilio Sellaro.

In the Siena archives is a document eloquent of the harassing circumstances accompanying the close of Riccio's career in the troublous times after he fled from the fatal siege and capture of Siena by Lucca in 1555. This is a petition dated 1556, in which he asks for a passport from the new governors to return permanently

* These scudi were worth seven Italian lire, equivalent to six shillings of our money, and had, 300 years ago, vastly superior purchasing power.

† Lombardi of Siena can supply them.

to Lucca with his wife, where he says he has established his two daughters and the rest of his family; and he prays for a permit to take away certain humble articles of wearing apparel and household utensils. The enumeration of these determines the state of poverty to which he was reduced, and the necessity that alone could have forced him to set a value on such trivial possessions.

In the year 1560 Ugurgieri, in his *Pompe Senesi*, speaks of Riccio's return to Siena to paint the proscenium of the theatre for the performance of the play of "Ortenzio" in the presence of the Grand Duke Cosmo of Tuscany. This proscenium was noteworthy for its masterly perspective—not inferior to Baldassare Peruzzi's style, considered insuperable in that department of art; and it was twice engraved prior to its destruction in 1647. Romagnoli, by the way, rather jeers at the above comedy, written by Monsignor Alessandro Piccolomini, at that time a church dignitary of Siena; while praising its *naturalness*, he describes it as scarcely suitable to the decorum of a theatre, and, consequently, no worthy offspring of "an Anointed of the Lord."

In 1562 Riccio was back in Lucca, where he received a deputation asking him to paint the chapel of the Santissima Trinità in Siena; but, tired of awaiting his convenience, they gave the work in 1564 to Lorenzo Rustici. In 1565 he came to Siena, on the occasion of the arrival of a valuable painted crucifix from Pisa, to be consulted by the Confraternity of Santa Catarina as to the decoration of the doors of the urn that contained it. Once more in April, 1567, he was in Siena to superintend other extensive art works in progress at the oratory of Santa Catarina in Fontebranda. Then came the year of his commission to design the Coro under the circumstances described above. Finally we hear of him shattered by fatigue, and enduring cruel physical torments to the day of his death in 1573. He received all due funeral honours in Siena.

It happens that Vasari dated the preface of his great book in the same year (1568) that Riccio was designing the coro of the Siena Cathedral; and in his article on "Sodoma," he devotes the last page to Riccio, who, he says, was at the time of his writing "busy on many praiseworthy works in Lucca." Of those works it is supposed that, none remain; but I will not assume that concerning Riccio himself, proper research would not repay any capable enquirer; for, of chronicles, MSS., and rare printed books about interesting mediæval personages and incidents, there is no end in Italy.

I have given only a rapid *colpo d'occhio* of Riccio; but I trust sufficient to show that of him, as of a multitude of once conspicuous artists, there is much to tell now hidden in the unexplored public and private libraries and archives of Italy.

WILLIAM MERCER.

NOTES ON ART AND ARCHAEOLOGY.

THE work on *Corporation Plate*, upon which the late Llewellyn Jewitt was engaged for many years, has been taken up and finished by Mr. W. H. St. John Hope, assistant secretary to the Society of Antiquaries; and it will be published this winter, in two royal quarto volumes, profusely illustrated, by Messrs. Bendoric & Sons. It embraces every borough in England and Wales, giving detailed notices of the maces, swords of state, seals, chains, arms, plate, and other treasure belonging to each.

DR. P. H. EMERSON, author of "Pictures of East Anglian Life," recently reviewed in the ACADEMY, has written a new book, entitled *Naturalistic Phenomena for Photographic Art*

Students, which will be published shortly by Messrs. Sampson Low.

THE annual exhibition of the Photographic Society of Great Britain will open on Monday next, October 1, in the gallery of the Royal Society of Painters in Water Colours, Pall Mall East. On the evening of every Monday transparencies will be shown with the society's optical lantern.

A STATUE of Shakspeare, by M. Fournier, is about to be erected at Paris, where the Boulevard Hausmann intersects the Avenue de Messine. The unveiling is to take place on October 15.

WHAT is said to be the most precious collection of South American antiquities—the Centeno Collection, at Cuzco—has been bought for the Royal Museum at Berlin, and is now on its way to Europe in the German ship *Kosmos*.

It would appear that, if we trust M. Edmond Bonaffé (and what else can we do?), the so-called Henri II. ware was not made for Henri II., and was not made at Oiron. He tells us that the royal monograms were but complimentary, and that no fine faience was ever made at the Château of the Gouffiers. These deinty bits of work were manufactured, he says, at Saint Porchaire, where there has been a pottery from 1473 to the present day. It is some comfort to find that M. Bonaffé does not rob them of their antiquity (see M. Bonaffé's letter to the *Courrier de l'Art*, of last week, and his article entitled "Inventaire de François de la Trémouille" in the *Gazette des Beaux Arts* for April).

THE authorities of the manufactory of Sèvres have opened an exhibition of the paintings and designs of the late M^{me}. Escallier, which includes the greater part of her works from 1875 to 1888.

AT the sale of the collection of modern pictures of the late Count Salm Reifferscheid at Munich, some large prices were realised. One—a study only—by Troyon fetched £1120, and a painting of a torrent by Achenbach £1320.

WE have received the first number of the *Owl*, a weekly newspaper and review published at Nicosia, Cyprus. A special feature is to be an archaeological *feuilleton*, under the editorship of Dr. Max Ohnefalsch-Richter, who has already received the promise of influential support. Among the subjects to be treated, with the help of illustrations, are the light thrown by early Cyprus antiquities on the Bible, on Homer, on Dr. Schliemann's discoveries at Hissarlik and Mykénæ, and on the Hittite characters. The first paper, which is excellently illustrated by a coloured plate, is by Dr. Ferdinand Dümmler, of Giessen, upon the alabastron signed with the name of Pasiades—an Athenian painter of the sixth century—which was found near Poli-tis-Chrysokhou.

THE death is announced of M. Gustave Boulanger, the well-known painter of scenes from life in ancient Rome and Pompeii; and also of M. le Comte Richard de Soutra, the distinguished archaeologist.

MUSIC.

The Nature of Harmony and Metre. By Moritz Hauptmann. Translated and Edited by W. E. Heathcote. (Sonnenschein.)

HAUPTMANN's book is based on the Hegelian law—"Unity with the opposite of itself, and the removal of the opposite." It is a very difficult work to read, and that for three reasons—the phraseology is peculiar, there is no music-type (for the harmony part), and it is a translation. As an example of the phrase-

ology, take the following sentence: "The boundaries placed united as middle make the middle come out divided as boundaries." This is how he describes the simple chord known in harmonyas leading seventh, or first inversion of a major ninth. Again, Hauptmann will have no music-type, because notes can result from fifth—or from third—generation. The difference is expressed by the ratio 80:81. So for the former he employs capital, but for the latter small letters. This distinction of notes is essential to his theory, but to read chords and progressions of chords by means of letters is somewhat fatiguing. Lastly, the translation, though apparently an excellent one, proves troublesome. Some of the sentences are highly involved, though this may be the fault of the author rather than of his interpreter; but one feels disposed to blame the latter.

Hauptmann professes to give a complete view of the central truth pervading harmony, of which other theories have afforded only a partial glimpse. Acoustic ratios, he maintains, will not explain harmony—nay, they need explanation themselves. And he adds, "So we see that the introductory chapter on acoustics in the text-books is always entirely left behind in the subsequent doctrine of chords."

For Hauptmann, a root, or octave, expresses unity, the fifth duality, and the third unity of duality, or union. The triad notion (the notion, not the triad itself) is his starting-point. The key is a "unity of a triad of triads"—tonic, dominant, and sub-dominant. Next we have a "triad of keys." The minor triad is described as an "inverted major triad," or a negation of the same. Taken as a "principal determination," it forms the basis of a minor key. Chords of the seventh are combined triads, and beyond this it is impossible to go. Hence, for Hauptmann, there are no chords of the ninth, still less of the eleventh and thirteenth.

The chapter on succession of triads is interesting. He says that two triads, to follow one another, must have a common element. As no common element exists between triads on conjunct roots, he proceeds to invent one. C e G and b d F, for example, have to be (mentally) mediated by e G b. In all well-regulated progression, he tell us, sensibly enough, a primary chord (i.e., in original position) is followed by a secondary (i.e., inversion of a chord). So consecutive fifths become impossible, for that is "a second triad trying to make itself again beginning against a first which is placed beginning." "This selfishness of the chord," he adds, "destroys the unity of the phrase."

The chord of the seventh is the result, as we have stated, "of a sounding together of two triads joined by a common interval"; e G b D, for instance, has the middle interval G b, which, by its double connexion, is a jarring element. Various resolutions of this chord are given, all of which, so far as notes go, are familiar to the musical student. Other theorists, however, explain the chord as having a different root and a different meaning according to its different resolutions. Hauptmann's analysis of the chord as chord is certainly ingenious, though, practically, of little use. His mode of reasoning is, at times, terribly intricate—a sort of intellectual puzzle. Let us try, without entering too much into detail, to give a specimen. If C e G be followed by C D F a, we seem to have two primary triads (involving fifths)—or, to use Hauptmann's expression, they have a "fifty" appearance. Pointing this out, he adds, "The time has not yet come for explanation." Later on he returns to the matter. D as root may come melodically, he says, from e as well as from C. Further on he finds, by a seventh progression, that it must come from e.

The short chapter on "the so-called chords